VOGUE

INTERNATIONAL ISSUE

60¢

March 15



ADVANCED EDITION

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VOGUE

INCORPORATING VANITY FAIR

There are four Vogues: American, French, British, Australian I. S. V.-PATCÉVITCH Publisher

MARCH 15, 1962

COVER

The woman who lives in the world meets a lot of interesting people. Here, she appears with three world leaders, all depicted by masks, and all shown several times—for no particular reason except whim, a delightful Free-World prerogative. The suit—to move onto solid fashion-ground—is wool, in a spirited bright blue; the jacket stands slightly away from the figure. By Ben Zuckerman; about $235. Henri Bendel; Nan Duskin; Julius Garfinckel. Red scarf and turban by Mr. John. Hanes seamless stockings. Evins shoes. International lipstick, International blue eye shadow, by Elizabeth Arden. (Cover photograph by Art Kane.)



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The Chambre Syndicale de la Couture has requested that all publications showing Paris models from this collection publish the following line, to apply to all models shown: "Copyrighted model—reproduction forbidden." Of course, this does not apply to shops and makers who have bought the original models.

Vol. 139, No. 6
Whole No. 2076

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For fine stores and details see page 167



Maurice Rentner

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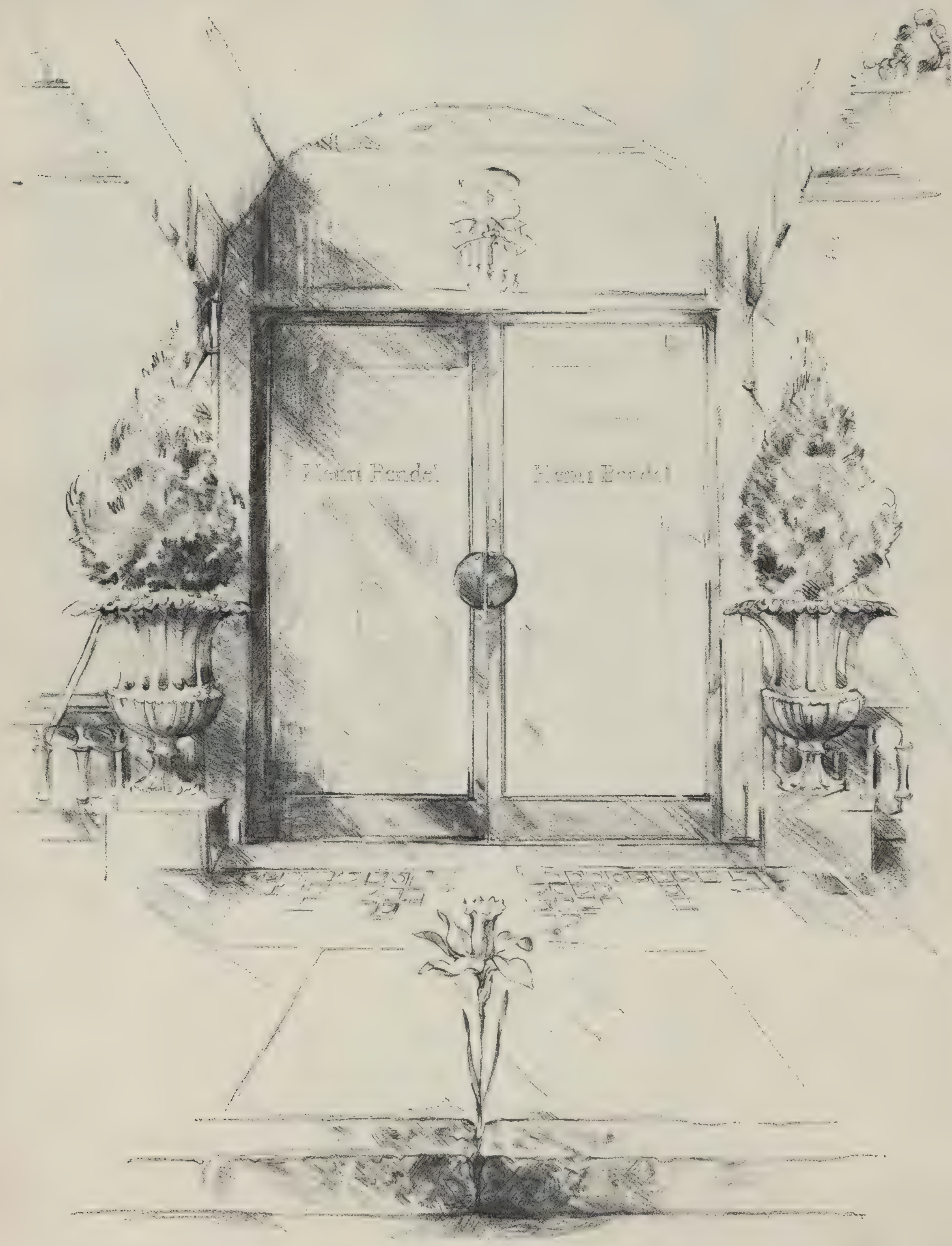
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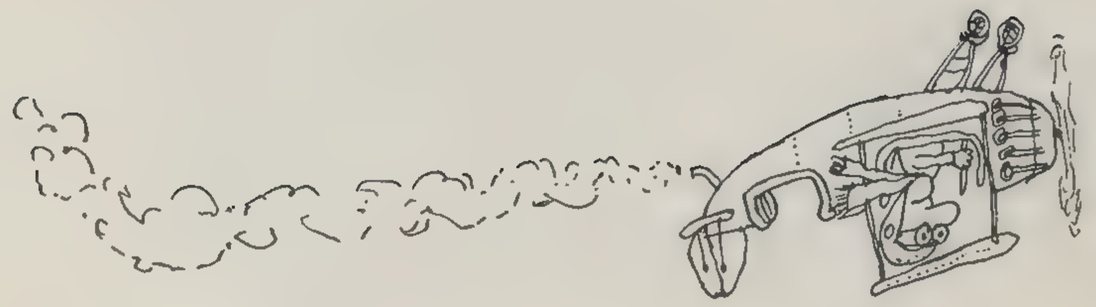
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WILD STRAWBERRIES

How two amateurs raised these delicious and decorative berries on Long Island

BY GIOVANNI CARDELLI

Ah, les fraises et les framboises
Et le bon vin que nous avons bu,
Et les belles villageoises
Que nous ne verrons plus!

The French author of this popular song, aware of the good things in life, undoubtedly referred to a particular wild strawberry, the Fraise des Bois. Who can think of France in the sunny months without seeing great bowls of wild strawberries waiting to be drowned in *crème double?*

If France were to single out one national fruit, aside from the grape, it might well be this highly civilized descendant, lovingly cultivated since the thirteenth century, of *Fragaria moschata,* the original Hautbois, or wild, strawberry and its cousin, *Fragaria vesca,* the Alpine strawberry. These are the only strawberries indigenous to Europe, the larger varieties having been introduced from Virginia, Canada, and Chile. Even the succulent Fraise Ananas, or Pineapple Strawberry, originally came from the Carolinas.

For several years, in our herb and espalier gardens on Long Island, New York, my wife and I had been trying, unfortunately unsuccessfully, to raise Fraises des Bois, as they are so delicious and decorative. Although the berries looked like the authentic product and the plants were reasonably attractive, the fruit was woody and bitter, if not actually tasteless. And the crop was meager.

We tried the different varieties of Alpine strawberries, including the well-known Baron Solemacher, we sent for the various Fraises des Bois plants advertised by a few of the more venturesome seedsmen, herb specialists, and others, but the results were invariably disappointing.

The sight of wild strawberries, flown in from France and Poland and offered by New York food shops at nearly two dollars a pint, aroused our business instinct. Obviously others shared our craving and were willing to pay handsomely to satisfy it. Yet we found all the imported fruit we tried singularly unimpressive. The trouble comes from the fragility of these dwarfs; the process of picking them ripe and then packaging, trucking, air-freighting, and handling, reduces those berries below the top layers to an unappetising mush; if they are picked green, that is just the way they will remain.

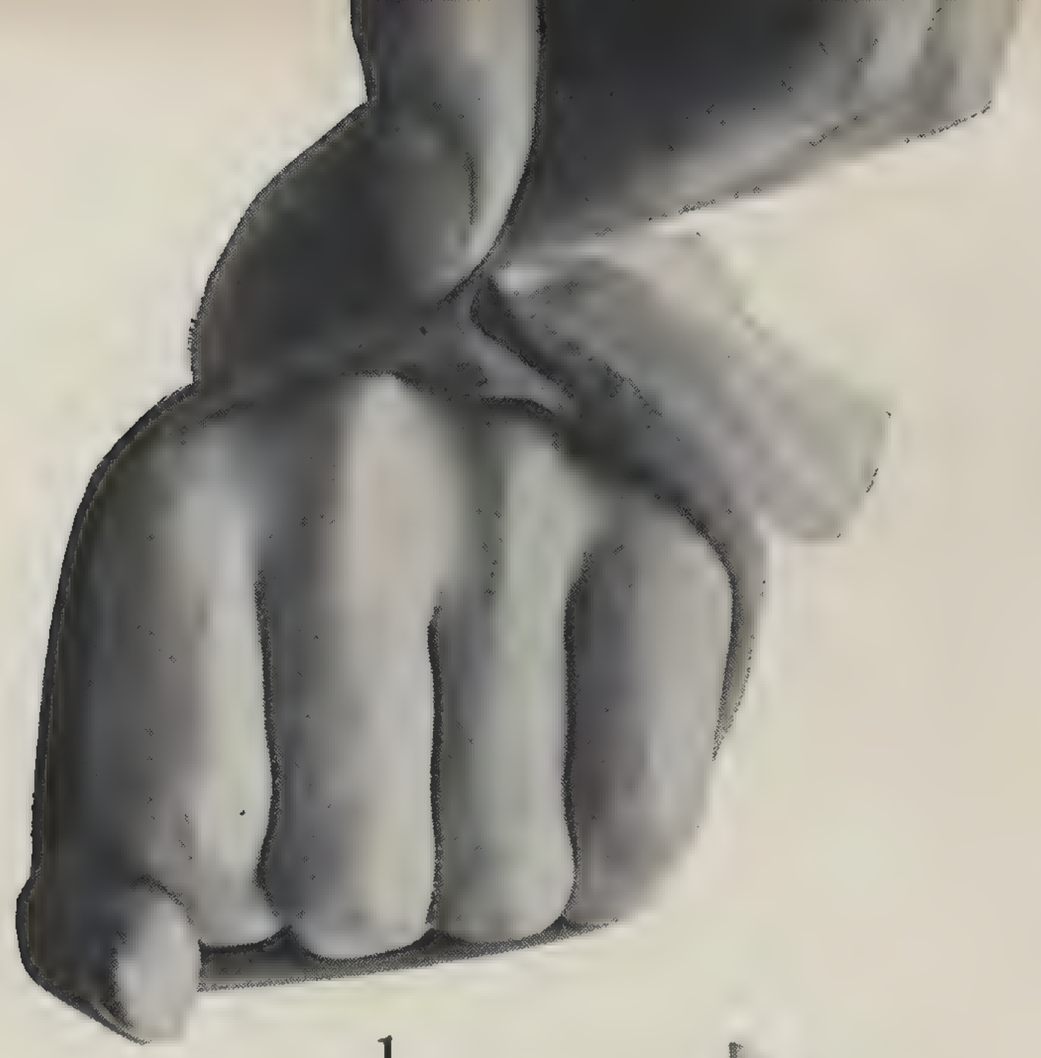
Frustrated, we finally wrote for information to that peerless source of plants and seeds, Vilmorin-Andrieux in Paris. From them we learned that there are several cultivated varieties of wild strawberries, bearing about the same relation to the natural product as an Aberdeen Angus to a Texas Longhorn.

The cultivated Fraises des Bois are known in France as *Fraises des Quatre Saisons* or *Fraises de Tous les Mois.* Unlike the loose term "Everbearing," which we apply indiscriminately to anything that bears twice a year, these names faithfully describe the plant's capabilities to bear uninterruptedly from late June well into the frost period; in our climate, that means through October into November.

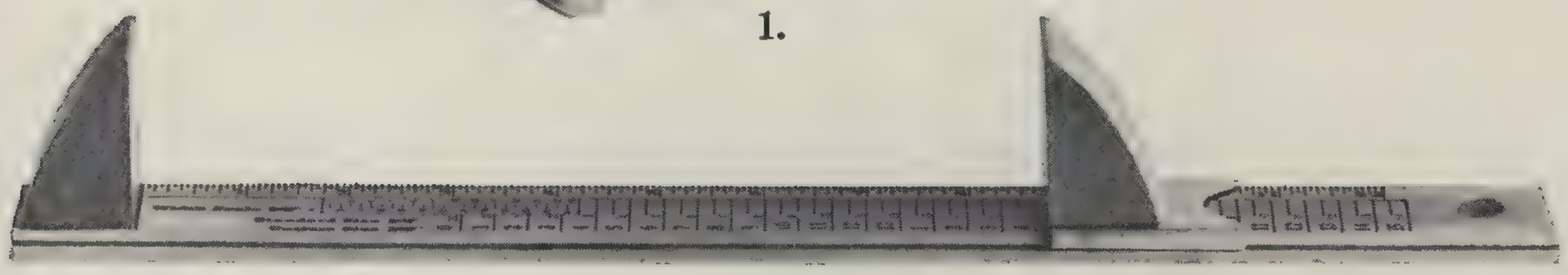
Experience has convinced us that the two top varieties are "Reine des Vallées" and "La Brillante." "La Brillante" makes runners and is therefore a good ground cover; plants set out in the spring, spaced twelve to eighteen inches each way, will produce a thick carpet by midsummer, perennial, of course, but not evergreen. The elongated fruit and the innumerable white blossoms in a background of handsome foliage make a striking display in sun or shade; they never require weeding or maintenance. Naturally, in shady areas the crop will be much less than in full sun—so dense is the plant's habit, picking is far from easy.

"Reine des Vallées" does not send out runners, and is, therefore, a good plant for decorative edging and borders, as well as for more accessible picking. Each plant will not only bear the first year, assuming a good start, but it will form a compact shrub, about six to eight inches high and twelve to eighteen inches wide.

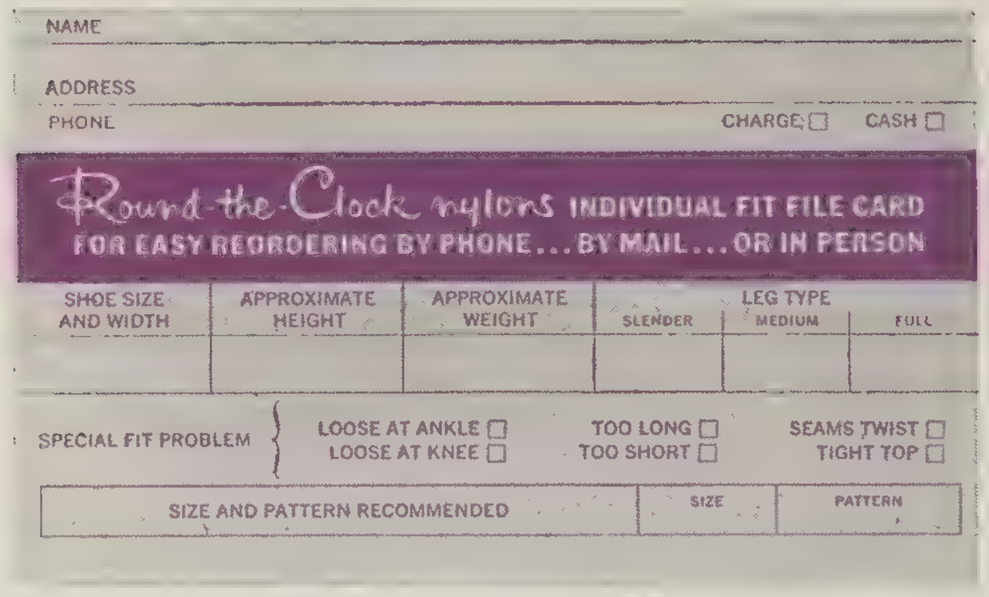
(Continued on page 48)



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Ellen Brooke, designer for Sportswear Couture, loves the rich look which Fortrel gives to her voluminous voile separates. And no longer is voile the fragile material that wilts almost the moment you sit down. This voile of *65% Fortrel polyester and 35% cotton* stays fresh. A William Anderson fabric styled by Waldburger. Beige, sizes 6 to 16, about $90. Lord & Taylor, N. Y.; J. P. Allen, Atlanta; Harzfeld's, Kansas City, Mo.; I. Magnin & Co., Calif. & Seattle; Tribout Shop, John Wanamaker, Phil.

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the fiber
that keeps
its promise

Celanese
NEW POLYESTER FIBER

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(and don't worry about wrinkles)

From **BARBARA FIELD** come these cool and carefree separates...in **WAMSUTTA** Wampoise wash-and-wear cotton. Note the **SANFORIZED-PLUS** label, the sure sign of fuss-free fashion. It tells you the fabric stays crisp after washing . . . fights off wrinkles and creases . . . won't shrink out of fit. Nine vibrant colors, sizes 8-18. About $14 the set, slightly higher in the West. For name of nearest store, write Joyce Sportswear, 318 W. Adams St., Chicago, Illinois.



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HANDMACHER evokes a beautiful fashion concept in this costume of "Sportron" by WAMSUTTA! This prophetic new fabric, a blend of Fortrel® polyester and cotton, possesses remarkable tailoring talents, permanent pleats and unequalled crease resistance. A fine, tweed-textured weave in brown, navy, olive, gray and nectarine. Sizes 8 to 16, about 40.00. At B. Altman & Co., New York; Jelleff's, Washington; Kaufmann's, Pittsburgh; The Union Co., Columbus; Famous-Barr, St. Louis; Meier & Frank, Portland, Ore.; Stewart Dry Goods Co., Louisville; H. Liebes, San Francisco; and other fine stores throughout the country. WAMSUTTA MILLS, 1430 Broadway, New York 18, N. Y. Makers of famous Supercale® sheets, pillowcases and WAMSUTTA Heritage towels.

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Evenings that memories are made of—
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80 PROOF

After dinner, have a dram of Drambuie,
the cordial with the Scotch whisky base.

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The season is Spring. The word is light. The leather is Gadacalf by Lawrence. What else could champion the blithe new shoe spirit, the lightness-without-lining that is now the order of the day and night? Gadacalf responds in colors that reflect the Americana look, the new fashions of Spring and Summer. Look for Gadacalf in your favorite store.

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DOROTHY GRAY...
THE SIGNIFICANT
SKIN CARE DISCOVERY
OF THE
20TH CENTURY

SECRET *of the* SEA

BY DOROTHY GRAY

The first formula of its kind
proved by clinical tests
to bring back nature's own
softness...nature's own misty glow, even to
skin that has seemed
hopelessly dry.

Why do the women who live by the sea have the world's most exquisite complexions? Dorothy Gray research scientists probed the mystery for years, eventually uncovering the long-secret link between skin beauty and the sea. And from this discovery comes Secret of the Sea, a new principle of skin care ...a wholly new and different formula in a luxurious, fragrant cream. Secret of the Sea was first used by eminent dermatologists who tested it on patients with cases of dry skin serious enough to require the attention of a specialist . . . and without exception they praised its remarkable effectiveness. From the first gentle caress of this delicate, sea-tinted cream your skin drinks in fabulous benefits. Thirsty skin is refreshed. Scaly dryness disappears. Your complexion takes on a misty, mysterious glow . . . even though it may have seemed hopelessly dry for years. For Secret of the Sea brings to your skin all the blessings of a sea atmosphere no matter where you live — desert or valley, hot climate or cold. Secret of the Sea is recommended especially for face, neck and other areas subject to roughness or flaking due to dryness. Regular use is guaranteed to keep your skin softer, smoother, lovelier, or your money will be refunded. $5. $8.50 and $15. (In liquid formula also, Secret of the Sea Emulsion, 1½ oz. $5., 3 oz. $8.50.)

DOROTHY GRAY

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High waist and handsome . . . tiny bows accent the high-rising midriff of this Duppioni silk sheath. Completely lined. Green, yellow, orange, black or beige. 5 to 15. 49.95
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New way to look...

THE IMAGE OF YOUTH!



The new image of yourself in fashion now is The Image of Youth. It's a look... a line... a state of mind.
Key to the look is Jacqueline Cochran's stimulating new three-way treatment which she calls "Image of Youth."
It stirs the youth impulse in your skin, for a fresh, radiant, young-complexion glow.
The line is shaped for you in lithe and lovely young-approach Weathervane suits and costumes
by the master hand of Handmacher. Once you have the look... and the line...
the state of mind just follows naturally!

Handmacher

Jacqueline Cochran



THE IMAGE



"IMAGE OF YOUTH" . . .
STIMULATING RAYS LOTION.
Pale, golden lotion, a unique formula with a talent all its own for gently stimulating skin cells as it cleanses. Stirs up the youth impulse as it stirs up circulation, muscle tone.

Jacqueline Cochran

THE YOUNG FASHION . . .
Weathervane by Handmacher. In Tex-tweed with braid margins, scarf-topped blouse. About $40.

Multi-reflected Cover Suit . . . Handmacher's young-look Weathervane. About $26.

OF YOUTH!

"IMAGE OF YOUTH" B-1 LOTION ...for normal or oily skin. Rosy skin tonic, sheer as rain water. Has a refreshing, firming pore-refining action.

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THE YOUNG FASHION . . .
Weathervane by Handmacher. French Ottoman (cotton-rayon-silk) three piece costume. About $40.

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THE IMAGE

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NEW 3-WAY TREATMENT
BY JACQUELINE COCHRAN
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CARSON, PIRIE, SCOTT. Chicago
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THE YOUNG FASHION . . .
Weathervanes by Handmacher.
Left, crisply tailored in Thomas cotton. About $40.

Right, Galey & Lord Dacron-Cotton Seersucker . . . white linen over-collar, under-cuffs . . . jewel detail. About $35.

Handmacher

"YOU CAN FEEL THE GOOD FIT"

OF YOUTH!

THE NEXT BEST THING
TO YOUTH ITSELF IS

THE IMAGE OF YOUTH

It can happen to you. One fine morning, in the near future, you can look into your mirror and see the reflection of a thrilling change in the appearance of your skin. Instead of a dry look, tired lines, age signs, you can see a fresh, radiant, young glow, a look of youthful firmness and smoothness. That's a promise . . . a promise from Jacqueline Cochran, creator of the exciting new youthful skin concept which she calls "Image of Youth."

Great new scientific triumph over time, "Image of Youth" is a three-way treatment which stirs up the youth impulse in your skin with Stimulating Rays Lotion—purifies deep-down with B-1 Lotion or B-2 Lotion (depending on your individual skin type)—and encourages under-skin cells to multiply, to help round out hollows, lines and wrinkles, with the help of the phenomenal "Image of Youth" Nutrient Cream with exclusive Generin.

In youth, soft, plump, new-born cells give young skin its firmness, smoothness, freshness. With the help of "Image of Youth" Nutrient Cream with Generin, soft, plump, new-born cells can do the same for your skin at any age. Tests by many women in every age group have proved it!

In just a few weeks, the "Image of Youth" treatment can help you look younger. Start tonight to prove it to yourself!

The "Image of Youth" Treatment comes to you in charming bois de rose urn-shaped bottles and jar, with Romanesque tracery in gold and white.

STEP 1: "IMAGE OF YOUTH"
Stimulating Rays Lotion
4 oz. bottle $5.00.

STEP 2: "IMAGE OF YOUTH"
B-1 Lotion . . . for
Normal or Oily Skin
OR:
B-2 Lotion . . . for
Dry or Sensitive Skin
4 oz. bottle, each $3.50.

STEP 3: "IMAGE OF YOUTH"
Nutrient Cream with Generin
2 oz. $10.00, 4 oz. $16.50.

For a limited time only, introductory 1 oz. jar, $2.50. Available at fine Cosmetic Departments.

All prices plus tax

THE YOUNG FASHION . . .
Weathervane by Handmacher. Three-piece costume with free-form, pleated skirt, polka dot overblouse. About $40.

Weathervanes come in light, dark, neutral colors . . . misses sizes, also a few styles in the proportioned-plus range.



Jacqueline Cochran

● *originator of famous Flowing Velvet and the moisture concept* ●

WILD STRAWBERRIES

(Continued from page 26)

Warned by all our gardening friends and the local nurserymen that raising strawberries from seed was an almost hopeless task, we plunged right in, ignorant and confident.

We sent for one hundred packages of seed from Vilmorin-Andrieux, paying one franc apiece for each minute packet.

(Because the importation of plants is hemmed in by so many prohibitions and restrictions, seeds were the logical answer.) When the shipment arrived in the winter, we sowed the seeds in flats, in our greenhouse, using two packages to a standard thirteen- by twenty-inch flat and awaited results. In about two weeks the "Reine des Vallées" seedlings covered their flats with a tender green fuzz, while "La Brillante" took at least twice as long to achieve less than a third as much germination.

At the end of six weeks we transplanted the overcrowded seedlings into individual peat pots. The final score staggered us: thirty-six thousand potted plants from the fifty flats. We obtained usually about six hundred and fifty plants a flat, but some went over the thousand mark. One flat yielded one thousand two hundred and thirteen plants.

We now had nine hundred flats, each containing forty individual plants that required watering twice a day as well as shelf or bench space, sun and air, and protection from the bitter February weather. We built shelves all over the greenhouse, hung them from the rafters in staggered tiers, gave over our winter living room and the conservatory to the little dears and wondered where the idea originated that strawberries would not grow from seed.

At this point, one Sunday, the Long Island Lighting Company staged one of its capitulations to a snowstorm and the power failed in the early morning.

The next few hours we hovered over the greenhouse and conservatory thermometers which were competing amicably as to which would first reach the frightening thirty-two degree mark. At four o'clock, with the thermometers at forty and falling at an accelerated rate, my wife and I started moving the flats indoors one by one, somewhat like pioneers bringing the cattle indoors out of a blizzard, or orange growers tending smudge pots through a freezing night. Although the house heating system was just as inoperative as those in the greenhouse and the conservatory, we believed the house temperature would not go below freezing.

Old newspapers, sheets, towels, and dishrags covered the furniture and the rugs; we worked until every inch of floor, kitchen counter, flat-surfaced furniture, and even the bookshelves, were buried under impassive ranks of potted seedlings. As we brought in the last flat, the thermometers reached the freezing point.

We had no free tables, no chairs to sit on, no beds to sleep in, and our Siamese cats, full of complaints, had taken refuge in the linen closet where they, at least, were comfortable.

At last, as I poured a drink, the lights flickered twice, then settled into a steady blaze as the refrigerator and freezer began to purr and the furnace burst into life with a comforting rumble over the rhythmic pounding of the water pump. It took us another three hours to take the flats back to their homelands from which they had so recently come.

With the first deceptively warm March days, we put the flats outside in defiance of all accepted laws governing the gradual hardening of hothouse plants. A week later we were planting them, pots and all, in our farm on a sunny south-facing slope with a view of the ocean, in the heart of Long Island's famous strawberry country. For the house, we kept one hundred of the ground-covering "La Brillante" and seven hundred "Reines des Vallées" to border our driveway, the paths in the espalier and herb gardens, and to plant at the foot of a boundary privet hedge. Somehow we have never had any trouble absorbing the entire yield of these eight hundred plants.

All the prophets inspected the miracle and said that the plants would never survive: they had been put out too early. Moreover, the few that did would never bear the first year. Actually, the plants flourished, and the losses were negligible. By July fourth, my wife's food shop offered pint baskets of Fraises des Bois to customers who competed strenuously for them at a dollar and seventy-

(Continued on page 60)

when
I grow up . . . my little girls will all wear Nannette dresses like this! It's appliqued with fruit and has its own pocketbook and petticoat. Fine cotton in strawberry pink, pineapple yellow or orange sherbet, all with white. Toddler sizes 2 to 3x, about 8.00. AT BEST & CO., New York and branches; Julius Garfinckel, Washington, D.C.; Higbee Co. Cleveland; Emery Bird Thayer, Kansas City, Mo.; B. Siegel, Detroit; May Company, Los Angeles, and at fine stores everywhere.

I'll always remember
nannette*

Nannette, Philadelphia 24, Pa.

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The International Trio, *lipstick, rouge, nail lacquer,* 3.00. The International Look, *complete, in travel bag,* 15.00.

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BAN-LON® lace always lovely, is peerless fashion in the skilled hands of creative designer MIKE ANTHONY
OF LOS ANGELES

White over pink or white; black over beige or black; beige over beige. 8-16. About $400. I. Magnin, California and Seattle; Nan Duskin, Philadelphia; Harzfeld's, Kansas City; Milgrim's, Cleveland; Maison Blanche, New Orleans; and other fine stores. "Ban-Lon" lace, all nylon, over silk taffeta.

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is the quiet assurance
of your blouse.

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good looks stand UP... upkeep



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breezes you into first place, at any event, with these separates. Fashion features include cardigan jacket with patch pockets, short kimono sleeves, accent stitching. Shift shirt is sleeveless with sash. Sheath skirt is double zippered with elastic back. Jacket and skirt are of a linen-look VYCRON polyester and cotton fabric that keeps its neatness, sheds wrinkles, bobs back from a washing, set to enchant again. Fabric performance is verified under supervision of United States Testing Company. In slate or brass. Entire three-piece costume about $30. (Price slightly higher West of Rockies.) At Peck & Peck, Neiman-Marcus, I. Magnin and other fine stores. For store nearest you, write Mr. Mort Sportswear, 498 Seventh Ave., N. Y. 18, N. Y.

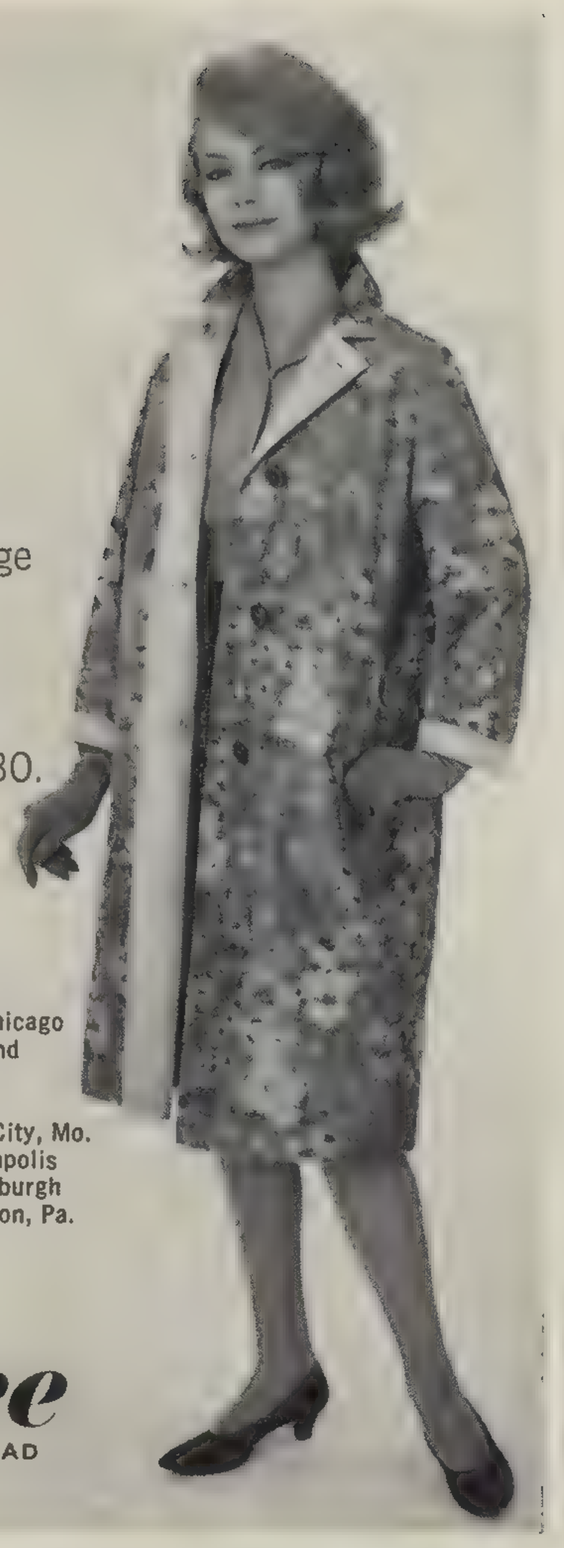
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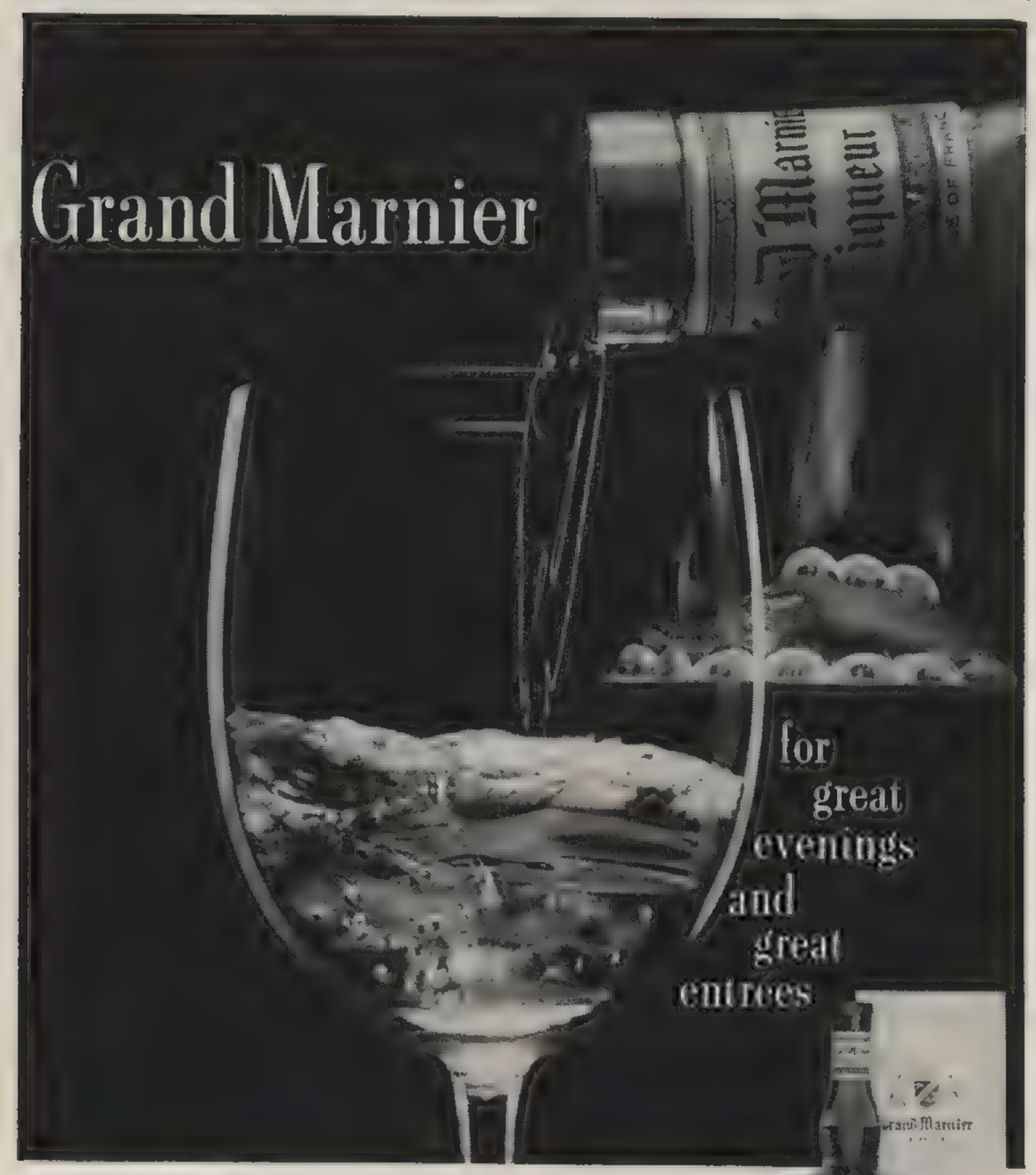
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WILD STRAWBERRIES

(Continued from page 48)

five cents the box.

If this were a typical success story, we would have retired to Florida. Alas, that is not the case. The expenses, especially the first year, were astronomic—mainly labour: labour to help pot the plants, labour to transplant them, labour to prepare the ground, labour to weed and cultivate, and, above all, labour to pick. We were labour, too—but unpaid.

Picking is a tedious and delicate operation; only the absolutely perfect ripe fruit must be gathered—and this involves discovery, examination, and rejection. The berries must be handled carefully, and picking is impossible for several days after heavy rain as all the ripe fruit is mushy. Since the fruit is so small, it takes an enormous number to fill an eight-ounce box—the best pickers, and I include myself in this select group, take thirty to forty minutes to pick one pint. If the berries are to be at their best, they can not be kept, even under refrigeration, more than two or three days.

We make any unsold fruit into a delicious, frozen purée, or a glazing and flavouring syrup, or a fragrant jelly. So far, though we are still experimenting, we have not been satisfied with our attempts to freeze the whole fruit, though we think our product superior to the few commercial frozen wild strawberries available.

After our rugged winter experiment, we raised a summer crop to see what could be done without benefit of greenhouse. We sowed twenty-nine flats in late August, out of doors, this time using only "Reines des Vallées." The germination was precisely as before and, by early November, we had transplanted eighteen thousand and three hundred and forty-eight plants for an average of six hundred and thirty-two plants a flat. The seedlings were far superior to the greenhouse plants both in size and in density of the root systems. These plants were left outdoors until early in December when we moved some into unheated cold frames, and the rest into a friend's unheated plastic greenhouse. The ones in the cold frame were lightly covered with marsh hay around Christmastime, but those in the greenhouse were left uncovered. Both groups were exposed to plen-

(Continued on page 68)

"Mr T" of Frank Tisch, Inc. late-day dress in
BAN-LON®
Warp Knit fabric
available at these Lasersohn-Doneger stores

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Buffalo, N. Y......The Sample
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Charlotte, N. C......The Vogue
Dallas, Texas.....Colbert's
Davenport, Iowa.....Scharff's
Dearborn, Mich......Jacey's
Denver, Colo......Amter's
Des Moines, Iowa.....Taylor's
Fitchburg, Mass......Roger's On The Square
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Hammond, Ind......Rosalee
Harrisburg, Ill......Myron's
Houston, Texas.....Walter Pye's
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Kalamazoo, Mich......Mahoney's
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Lansing, Mich......Green's
Lawrence, Mass......Clayton's
Lorain, Ohio.....Ted Jacobs
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Madison, Wisc......Yost's
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Mr "T" of Frank Tisch, Inc., chooses "Ban-Lon" Warp Knit fabric by Rosewood for its color impact, faultless fashion, utter ease. The unique crimp in the "Textralized" yarn accounts for its soft fluidity and unequaled capacity to resist wrinkling and stretching. Slim late-day dress, ball trim edges flying panels. Persian rose/green, sapphire blue/emerald; 8-18; 100% Nylon; about $30. At BONWIT TELLER, all stores; J. W. ROBINSON CO., Los Angeles; SIBLEY, LINDSAY & CURR CO., Rochester; THE STEWART DRY GOODS CO., Louisville; STEWART & CO., Baltimore; and fine stores that are listed on the opposite page.

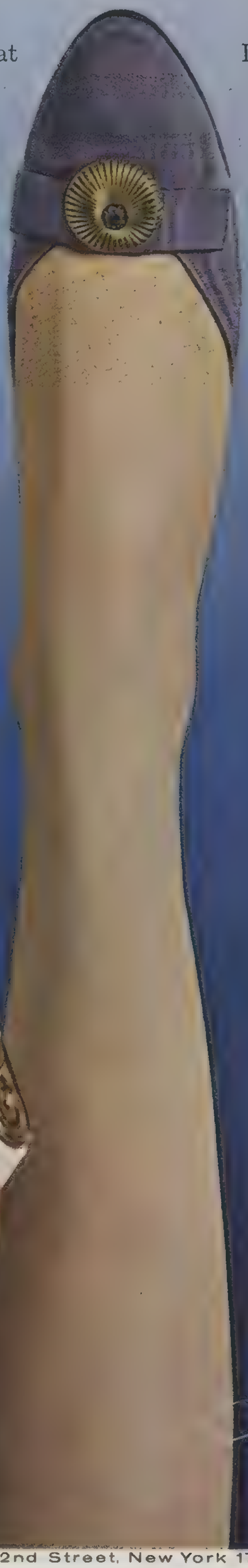
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Wonderful news! At last, here's a shaver that brings you not one or two, but *all three* qualities you've always wanted in a shaver: close shaving...comfort...*and* speed! And now you get them *all* in the fabulous New Lady Norelco with rotary blades!

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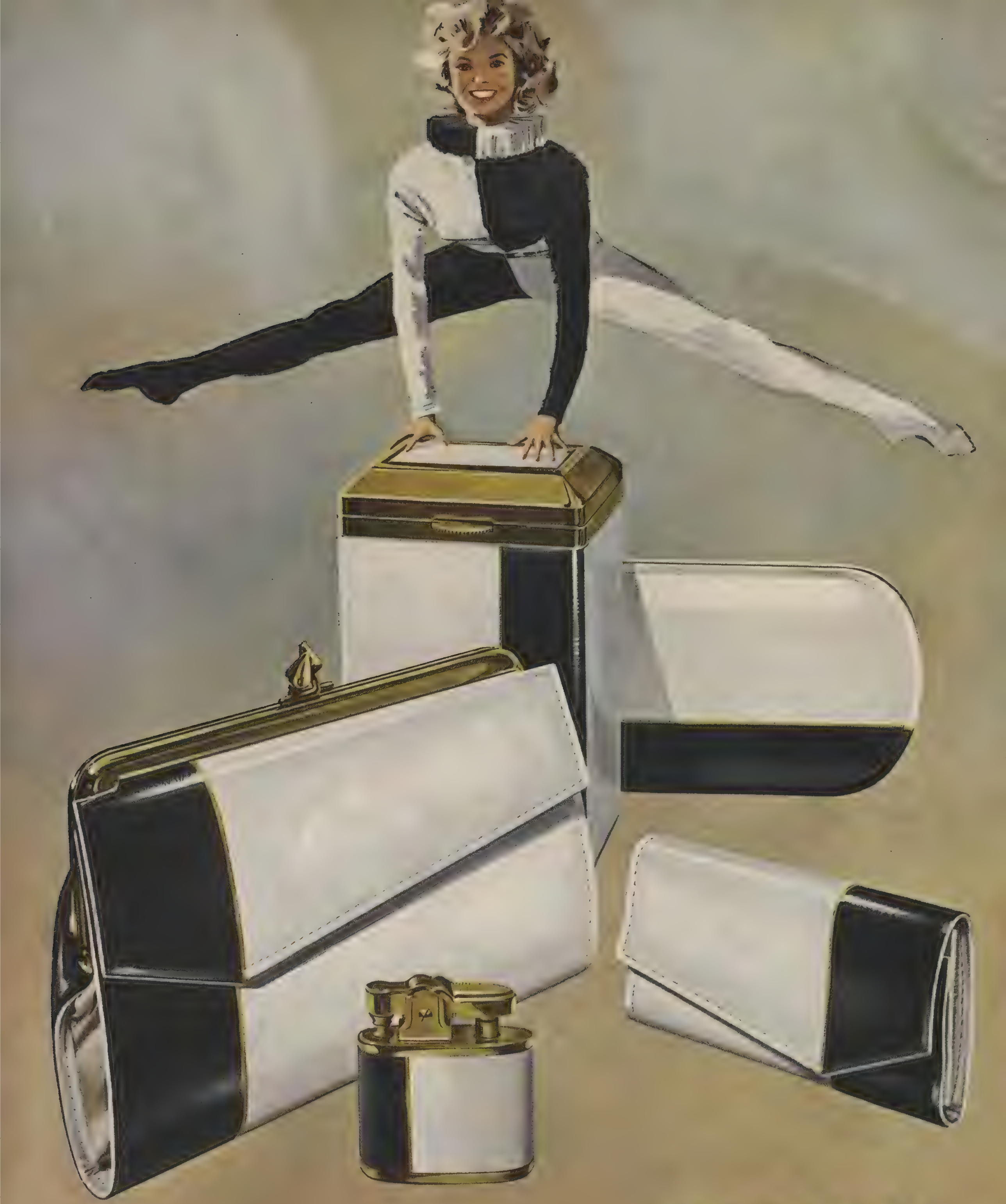
Lady Norelco's swift-moving rotary blades are spun around by a special high-powered motor—as quiet as can be—vibration-free! So gentle, you can use a deodorant on tenderest underarms immediately.

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ABOUT CAMPS

Directors of the camps listed in this issue will be glad to send you their literature. If you would like to consider additional camps, write for Vogue's Directory of Camps, Summer Schools, Trips for 1962—it is free of charge.

Name_____

Address_____

Son_____ Daughter_____ Age_____

Type of camp preferred_____

Location_____ Approximate fee_____

Special interests_____

3-15-62

WILD STRAWBERRIES

(Continued from page 60)

ty of fresh air. At Christmas the plants were still growing, slowly.

Early this spring, we will set them out in the fields, confident that their earlier start and more vigorous root system will enable them to even surpass the performance of their seniors.

Any gardener could raise a flat or two of seedlings with no special equipment and have enough plants without attempting an enterprise on the commercial scale that interested us.

French friends who dine with us say that our Fraises des Bois are better than any they have tasted in France and this is not too surprising since they are of the best French stock, yet grown in a soil and climate famous for the quality of strawberries they produce. Our sudden, intense summers are well suited to strawberries and corn, for example, as opposed to other fruit and vegetables which mature more slowly and better in the European climate of long mild springs, moderate summers, and balmy autumns.

The perfume of the expatriate Fraises des Bois is overpowering after they have been in a box for an hour, redolent of wine, sugar, and sun; with extra thick, clotted cream, we think there is no dessert to compare. Sometimes we vary the pleasure by serving them in delicious open tarts, glazed with their own syrup, "rafraichis au kirsch," or with lime, champagne, and other ices. For four lovely months we have them for breakfast, lunch, and dinner. Our gardening friends constantly beg us for plants purely for decoration.

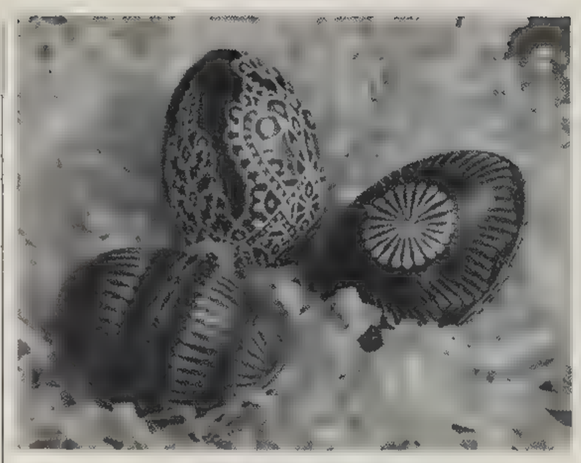
Another merit of these incredibly hardy plants is that they reproduce abundantly. "La Brillante" is self-perpetuating through the rooting of the runners, produced in profusion. "Reine des Vallées" can be divided at least every other year; often I have gotten thirty-five young plants from a year-old parent. Another propagation method that works unbelievably is self-seeding: berries that either fall to the ground or are scattered by birds send up thick clusters of new plants that need only be transplanted or left in place.

To their many endearing virtues, the true Fraises des Bois add joyful obedience to the biblical injunction: "Be fruitful, and multiply, and replenish the earth."


Snags don't happen as easily when stockings fit as snugly as Belle-Sharmeer Seamless
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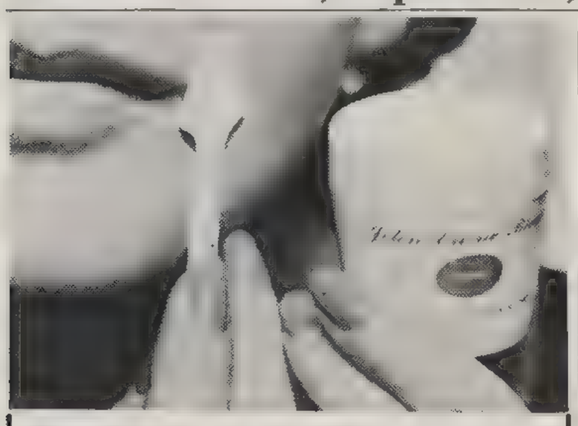
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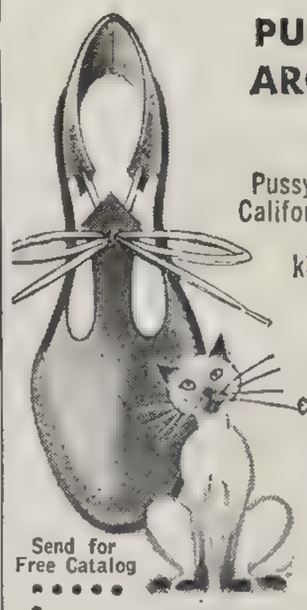
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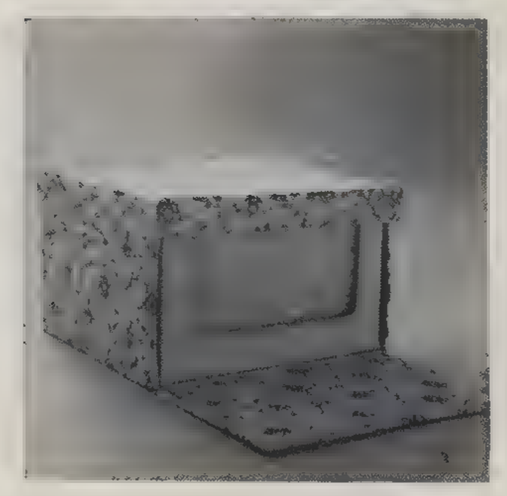
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Imported from Italy, a black patent leather wallet with calfskin inside—citron or red. Change compartment; 4½" long. $7.93 inc. tax, ppd. Jacomo, 25 East 61st Street, New York 21, N. Y.

CORRECTION: The Nilmelior continental telephone described in January 1 Shop Hound has brass trimming finished to look like gold, but is not 18-k. gold trimmed. The maker has written us of his mistake in giving us this incorrect information. Both he and Vogue regret the error, and he stands ready to refund the purchase price to anyone who wishes to return the telephone.

HOUND
some spring revivers



EVELYN MARCIL

Centre-creased straw pillbox in marvellous colours—here, bread-crust bisected by orange grosgrain. Also: pale and bright pinks; red and white; lemon, grey, or green with darker trimming. By Therese Ahrens, $10.95. Bonwit Teller, 721 Fifth Ave., N. Y. 22.

Lessons in hair care: the woman who travels or simply hasn't time for regular salon visits, can learn to style, set, and colour her own hair from a salon that specializes in teaching—trains its clients in expert techniques: Mme. Piry Fred, 37 Central Park S., N. Y. 19.



Handmade bar pitcher, two Martinis deep, of white ceramic with a gold lustre finish outside; ice lip. $8 ppd. Henrietta Tischler, 837 Madison Ave., N. Y. 21.

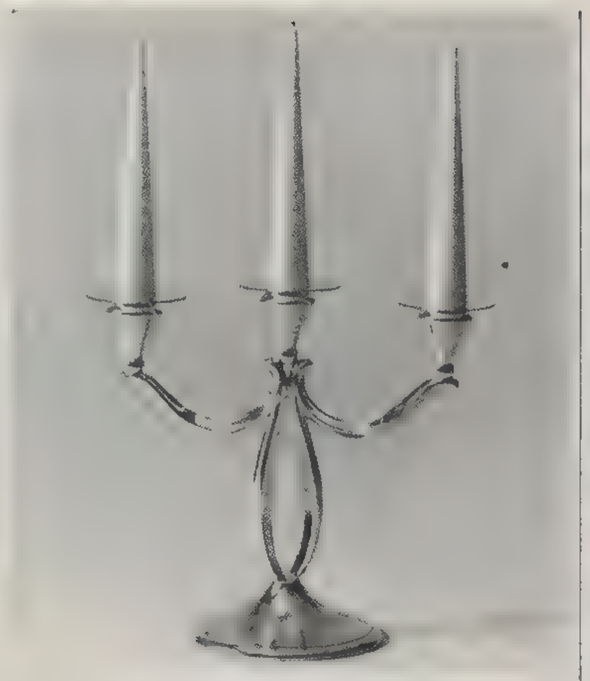


Salmon-pink porcelain baking dishes with white margins—they're the oven-to-table sort. Made in Germany by Rosenthal; 11½" long, $6.55 ppd.; 14", $11.20 ppd. Cardel, 615 Madison Ave., N. Y. 22.



Sterling silver tea strainer and bowl—a George III reproduction. Wood-handled strainer, $15; bowl, $10 (both inc. tax, ppd.) Ensko, 682 Lexington Ave., N. Y. 22.

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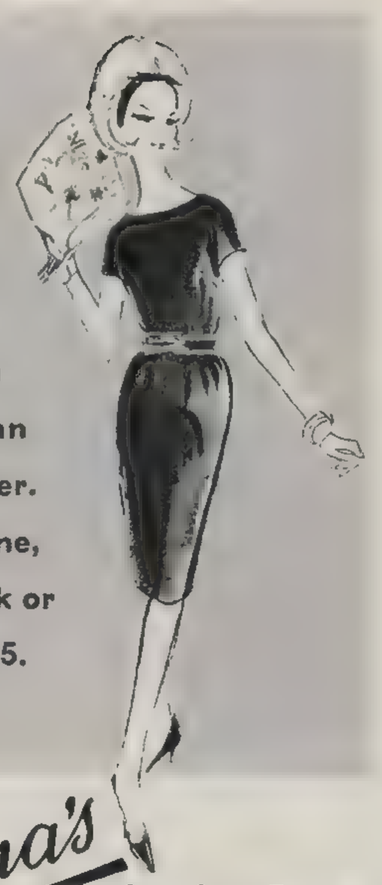


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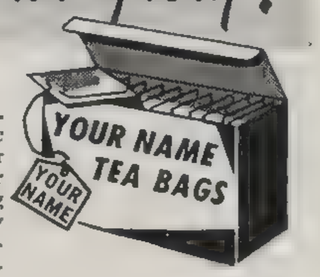
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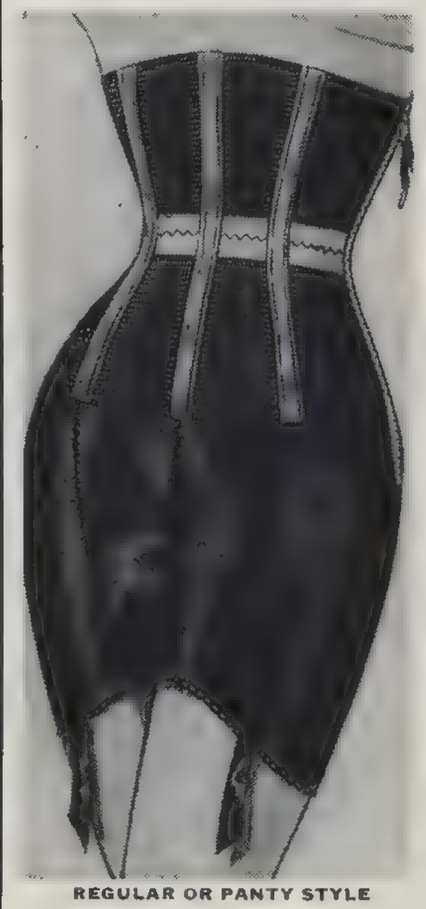


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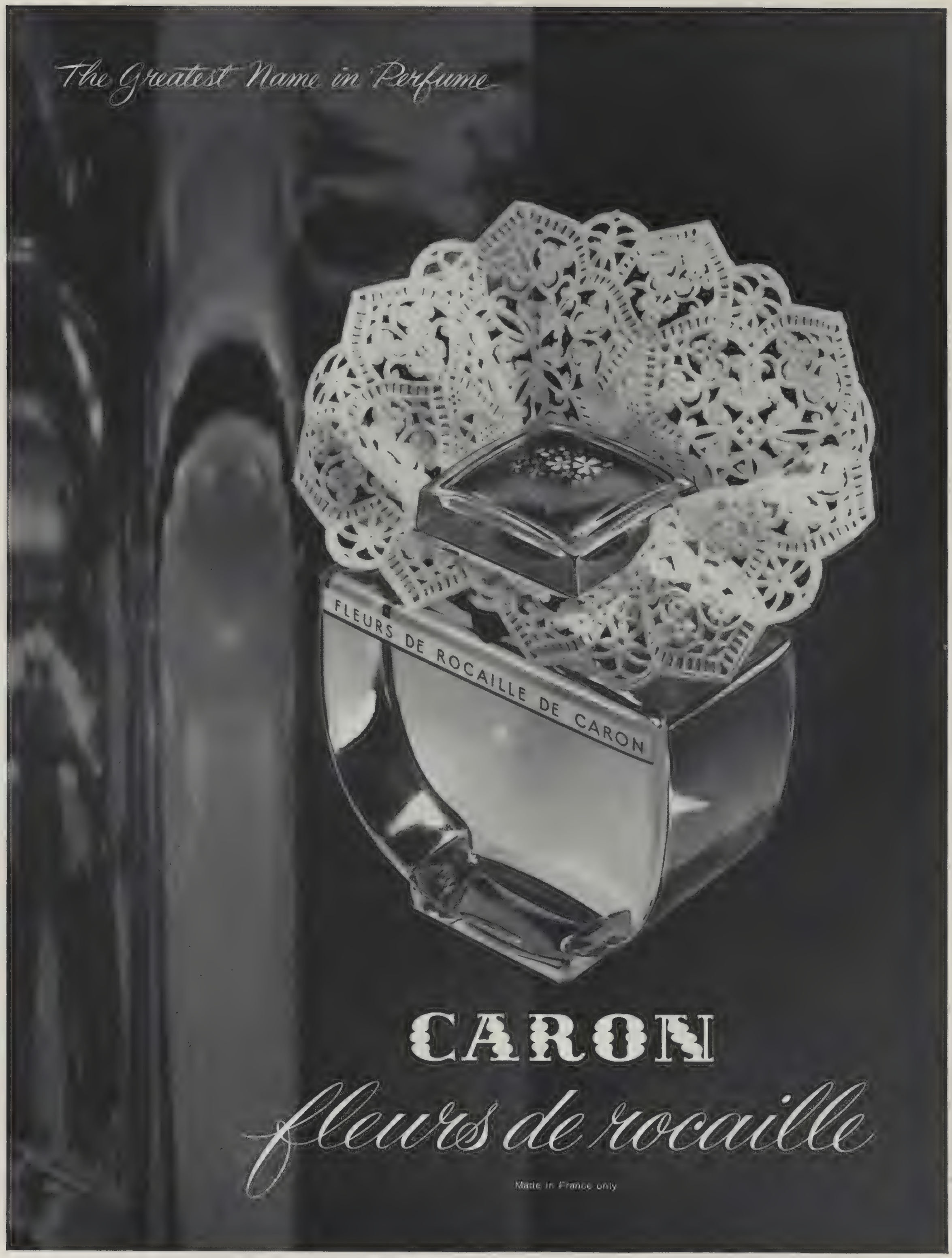
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VOGUE
March 15, 1962

VOGUE'S EYE VIEW OF THE WOMAN WHO LIVES IN THE WORLD

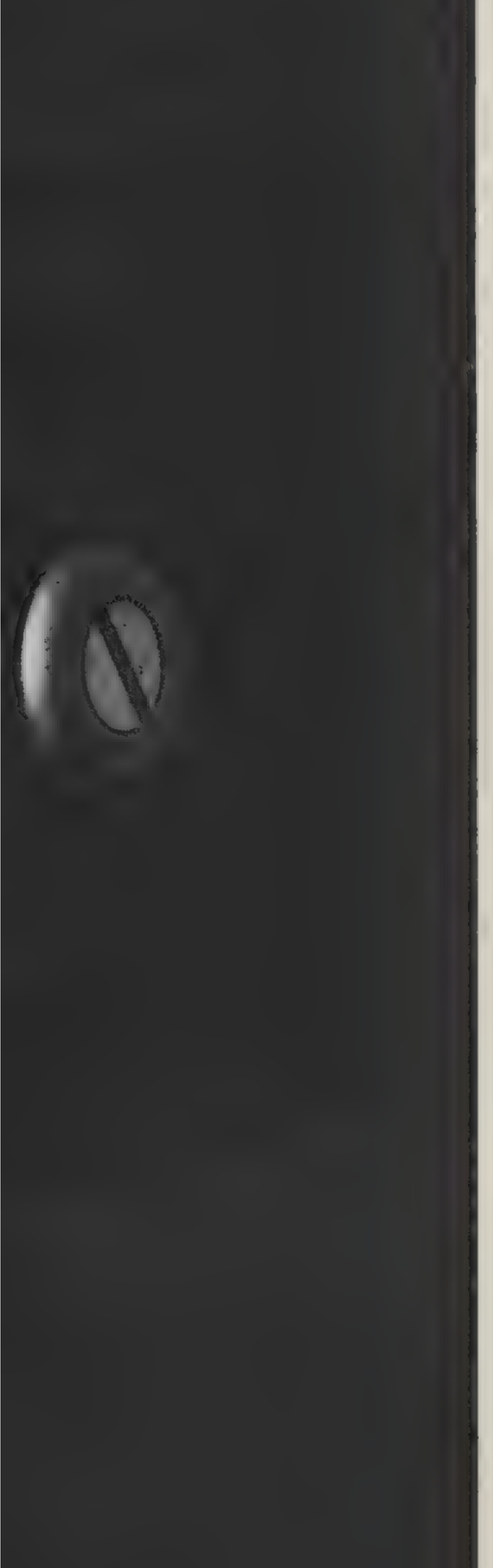


ART KANE

Symbolic, of course, is what our cover is. We don't mean that every woman nowadays lives, literally, surrounded by Heads of State—or even by these rather Madame Tussaud-ish replicas of them. We do believe that every woman now lives more in the world—willy-nilly, ready or not—than any woman in history has ever done. However much she may want to retire into her own household, her own family, her own small community—and however much she may consider these her true concerns—she can not escape history. History in the making is funnelled to her hourly, inexorably, by newspapers, transistor radios, television, the jet plane, and the dinner partner who only a few hours before was in Laos or the Congo. What the Heads of State do and say, all over the world, reverberates through the most sheltered household, the most sylvan retreat. She lives in the world now, the world of 1962, and she has to like it; she's in it up to the neck. But around her neck can be, all the same, a becoming twist of brightly-coloured chiffon, and her heart can be just as involved behind a well-cut suit jacket. Looking well—and feeling that she does—can help her to make what is undoubtedly a woman's major contribution to the world she lives in, in any era: stubborn, unreasoning optimism. It can help to remind her, and everyone who sees her —from Heads of State on down—that the promise of the future may gleam fitfully, but it gleams. And women have always been unmatched as fitful-gleam-spotters.



VOGUE'S OWN SHOW PLANE



Making the scene in five world capitals, Vogue's photographers have sampled spring, men, women, fashion, and show business, recording in tableau the fast impressions on the next ten pages. To the left, trying her flight helmet for size, a young face with an eye that's suddenly new all over— the eye that's painted neo-Cleo. Whatever her special idea-stream is, we'd like to think it plays nicely to the yearny Bart Howard lyric, "Let me see what spring is like on Jupiter or Mars..."

ART KANE

THE TRIANGLE-AL FRESCO AGAINST A ROMAN WALL



THE CAST

Serena Vergano
a star at twenty; her fame began with the Castellani movie, *Il Brigante*.

Luigi Giuliani
equally young, a little bit broody; Sophia Loren's leading man in "The Lottery" episode of *Boccaccio '70*.

Stefania Sandrelli
the sixteen-year-old sensation of Italy's newest *dolce vita* movie, *Divorzio all 'Italiana*, with Marcello Mastroianni.

THE DIRECTOR

Federico Fellini
palms outstretched to the camera. An energist with a gusty appetite for food, wine, people, and work, Fellini was the pulse behind *La Dolce Vita*, *La Strada*, and *I Vitelloni*. (The casting director for this tableau was Guidarino Guidi.)

THE CLOTHES

Black and white striped cotton dress and jacket, wildly demure, with flashes of jet on the jacket; by Patrick de Barentzen. The cascade-of-ruffles dress, far right, in black and white dotted chiffon by Fabiani. (These two Italian dresses will be shown in New York at the Primavera Ball, March 19).

ROME



AN IMPROMPTU REVUE. PRODUCED AND PHOTOGRAPHED BY CECIL BEATON

THE CAST

Adam Faith,

London's gift to rock and roll rhythms—a little courtly, a little Continental; likes fast cars, tea.

Shirley Anne Field,

twice in polka dots, then in fringe, and seated far right. The girl in the movie, *Saturday Night and Sunday Morning*. (She will be seen here with Steve McQueen, in the movie, *The War Lover*.)

The Hon. Charmian Montagu-Douglas-Scott,

daughter of Lady Montagu-Douglas-Scott, the British artist whose painting name is Molly Bishop.

The "Beyond the Fringe" boys—

Jonathan Miller, Alan Bennett, Peter Cook, Dudley Moore, whose irrepressible midget revue has been London's biggest theatrical smash since last spring. (It will open in New York next October.)

THE DIRECTOR

Cecil Beaton

photographer, man of the theatre, set designer, war correspondent, and the author of some starry memoirs. Here, dead centre, with cameras over the shoulder.

THE CLOTHES

Worn by Miss Field, left to right: Paper-doll dress of white organdie, black dots, by Bellville et Cie. To the ground—a pillar dress with fringed hem of ostrich and crystal; apricot crêpe; by Ronald Paterson. Far right: Miss Field wearing gentle greeny-blue crêpe with a lacquered pillbox of black straw. Bellville et Cie. Centre section: Miss Scott in triplicate wearing a long cone-skirted evening dress of parrot-green faille with double-banded white bodice. By Ronald Paterson. And again, in Mary Quant's "Banana Split" dress; striped wool—grey, black, and white. Coiffures by Raphael & Leonard of London.

LONDON



PARIS





STAGED BY
ROLAND PETIT
FOR VOGUE-
THAT
CELEBRATED
FRENCH ROUTINE,
SEDUCTION

THE CAST

Zizi Jeanmaire,
the leggy dancer of diamond-crunching fame, appearing now in Paris at the Alhambra where her show-stopping number is "Mon truc en plumes" (Feather trick).

Jean Cau,
egghead journalist, whose novel, *La Pitié de Dieu*, recently won the Prix Goncourt.

Johnny Hallyday,
Prince du Twist; a rock singer also known in Paris as "le blond cowboy" and "le commando de jeunes filles."

Jean-Claude Brialy,
a French movie throb who knows how to be Top, has eyes the colour of smoky marrons. His latest film, *Les Lions Sont Lachés*, will hit the U.S. later this year.

THE DIRECTOR

Roland Petit,
who appears in the left-hand corner of this photograph, is probably France's gayest and most dazzling dancer-choreographer. He is also the husband of his witty young star, Zizi Jeanmaire.

THE CLOTHES

Mlle. Jeanmaire's plumes are part of her costume for the Alhambra Revue, designed by Yves St. Laurent. At the right, with M. Brialy, she wears St. Laurent's tunic dress of black satin and jet embroidery, with a plunging back.

AT THE ESLAVA THEATRE

THE AUDIENCE

Left to right:

Señorita Gloria Bárcenas,
daughter of the Spanish Ambassador to Canada

Señorita Casilda Ussía,
great-granddaughter of the Conde de Romanones

Señora Rúspoli,
daughter-in-law of the Duque de Sueca, whose ancestress, the Condesa de Chinchon, was painted by Goya (Señora Rúspoli wears the necklace the Condesa wore in the famous portrait).

María Isabel Villapecellín,
Marquesa de Cortina.

THE CAST

Pastora Vega de los Reyes,
dancing on the table; she is the granddaughter of the bullfighter, Gitanillo de Triana, and also of the great Spanish dancer, Pastora Imperio.

Alberto Lorca,
on the table, far right; a dancer and choreographer (he did the flamenco numbers for Ava Gardner's *Naked Maja* and danced them, too).

Miguel Narros, director and actor

Simón Andreu,
young, *nouvelle vague* actor

Ricardo Valle,
a dancer turned actor

Pedro Osinaga,
a young actor

THE DIRECTOR

Luis Escobar,
famous resident director of the Eslava Theatre, who directed *Yerma* there and at the Spoleto Festival.

SET BY

José Cabellero,
for García Lorca's play, *Yerma*

THE CLOTHES

Señorita Gloria Bárcenas: a flamenco dress of white satin organza, with a deep down-swept hem drifted over with petals of rose-beige organdie. Señorita Casilda Ussía: white silk shantung dress pinned with a colossal corsage of organdie petals and roses. Señora Carmen Rúspoli: swarms of great butterfly bows cling to the belled skirt of this white silk organza dress. All dresses, designed by Elio Berhanyer, who made them in a week especially for this photograph. Marquesa María Isabel Villapecellín: a long reedy dress of black silk jersey; draped panel at back. By Rodriguez.



HENRY CLARKE

MADRID



NEW YORK

THE POUNCE LOVE SCENE STAGED OFF-BROADWAY,

New York's workshop for experiments in theatre, a potent source of new talent, new techniques.

THE CAST

Salome Jens,

a tall young talent from Wisconsin, a state that has fed the American theatre with a surprisingly large percentage of its list of distinguished stars. She owes her first big success to off-Broadway—the play, Genet's controversial *The Balcony*, directed by José Quintero. Broadway, TV, and the movies are now all in her long competent stride.

Bradford Dillman

puts on-Broadway on his autumn schedule—the play, *The Fun Couple*, with Jane Fonda. He once put acting at off-Broadway's Theatre de Lys ahead of a scholarship to London's Royal Academy of Dramatic Arts. Later, his superb performance as the young Eugene O'Neill in *Long Day's Journey into Night* contributed to a great triumph of the American stage—a Quintero triumph, too.

THE DIRECTOR

José Quintero

has helped to raise off-Broadway to its current power as a force in the American theatre, as well as a money-making business. His latest coup: Thornton Wilder's *Plays for Bleecker Street*. An influence on Broadway, too, Quintero is booked there for the end of March with *Great Day in the Morning*, a comedy about the prohibition era.

THE CLOTHES

Miss Jens wears a long pimiento-red wool evening dress with a tiny waist cinched by a black patent leather belt; narrow skirt with an expert touch of ease just below the waist. The dress, by Norman Norell, at Bonwit Teller.



BERT STERN





THE DUCHESS OF ALBA

PHOTOGRAPHED FOR VOGUE IN HER PALACE IN MADRID

Blond, beguiling, surprisingly un-Spanish in appearance, the young Duchess of Alba holds this illustrious title in her own right, in the Spanish order of succession, as the only child of the seventeenth Duke. Actually, it is not one title, but many, all resounding; the Duchess is nineteen times a Grandee of Spain. She is photographed in the Palacio Liria, the family residence in Madrid, with its splendours of scarlet, white, and gold, its dark carved woods inlaid with mother-of-pearl, its connecting salons hung with olive-green velvet or oyster-grey silk, all foils for one of the world's most important private collections of paintings—more than three hundred works. (More about this on page 157.) In these photographs, the Duchess wears two costumes by Elio Berhanyer, a young Cordovan who is a favourite new designer; he now has an established atelier in Madrid and a flourishing bright boutique in Torremolinos. *Above:* The Duchess of Alba in the Goya salon, with its walls covered in widely-striped green and oyster-grey silk, its swagged oyster-grey silk curtains, and its superb paintings—which include, beside the Goyas, a self-portrait by Raphael. She wears a geranium-red chiffon evening dress; with it, two strands of her own diamonds, and diamond and pearl earrings. In the background is Goya's portrait of her ancestress and namesake, Cayetana Duchess of Alba. *On the facing page:* The Duchess of Alba wears a short black silk taffeta evening coat, a succession of wide, tiered ruffles. She stands in one of the Palacio's sombre Spanish salons, near a Velasquez portrait of the Infanta Margarita.

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The freshening solidarity of The Western World. . . . The sizzle in Seattle as it nears its April date with The World's Fair. . . . The way the theatre and the churches are rediscovering their old connections, apparent not only in the rush of secular plays about religion—*Gideon* and *A Man For All Seasons* on Broadway, *Luther* in London—but especially in the fresh uses that some churches are making of theatrical techniques: ritual dialogues rather than sermons, contemporary miracle plays presented against the altar, as *The Book of Job* was done last month at the Methodist Christ Church in New York. . . . The Presidential campaign in Peru with June elections ahead and on the walls all over, decorative as hieroglyphics, the names and caricatures of candidates, brush-stroked in a sanguine red.

PEOPLE ARE TALKING ABOUT . . . *The Substance of Man* by the great French biologist, Jean Rostand, a collection of groping, gripping, provocative findings on the subject of what comprises a human being. . . . The first triumph of medicine over virus: IDU, a new drug stunningly effective against the common, eye-scarring disease, herpetic kerato-conjunctivitis. . . . Prince Philip's energetic but not whirlwind tour through South America, with three, four, or more days to savour each country, fifteen March days in Brazil and Argentina. . . . The arrow-nosed, rugged-jawed attractions of Michigan's George Romney, who is as neat and as marketable a package as the sexiest Rambler he ever put out at American Motors.

PEOPLE ARE TALKING ABOUT . . . The grace under pressure, the lack of frenetics of the Parisians who calmly proceed about their business despite the explosive threat of terrorists' plastic bombs. . . . The mild irony in the recent theatrical success of Henry James, whose notorious failure was his real inability to write theatre: the past few months brought Douglas Moore's fine opera, *The Wings of the Dove;* a chilly movie, *The Innocents,* made from *The Turn of the Screw;* and Michael Redgrave's superb adaptation on Broadway of a minor James story, *The Aspern Papers,* in which Françoise Rosay plays, with magnificent, passionate fragility, the dying love of a dead poet. . . . The chic in Roman dining, two new restaurants: Sans Souci, where the French cuisine has become quickly celebrated and the elegance is almost overwhelming; and Taverna Flavia, where, for the Florentine food and the rather rustic atmosphere, the same people go so regularly that it sometimes seems like a private party. . . . What Illinois girls knit to keep their noses warm: Snoot Boots. . . . A new way to specify non-the-rocks Martinis—stemmed.

PEOPLE ARE TALKING ABOUT . . . In the movie, *Only Two Can Play,* three who play for laughs and win: Peter Sellers, superb as a married man who finds it difficult to be faithful; Mai Zetterling, amusingly inviting as a blonde who makes it even more difficult for him; and the script—brilliantly, unerringly funny. . . . The skiers converging on Crans sur Sierre, Switzerland, where the comforts consist in part of rentable chalets, a notable restaurant in the new Hotel Robinson, a championship golf course, and The Sporting Club, where the sport right now is twisting. . . . The revue in Holland, *Snip en Snap,* an annual song-and-dance-with-political-bite event which this year includes a whole section of Judy Garland songs sung in English. . . . On the S.S. "France," the velvety green, gold-railed staircase down which guests make an entrance to the First Class Dining Room; for those who don't feel all that First Class, several more discreet entrances are provided.

CLAUDIA CARDINALE the young Italian actress melting the ice, *right,* wears here the remarkable Cardinale grin and a few diamonds for which Van Cleef & Arpels would collect in insurance money, if they lost them, some six hundred thousand dollars. The grin transforms the Cardinale face from a sultry challenge into a sunburst of uncomplicated joy. "When I laugh . . . the edge of my lip curls up so that it almost touches the point of my nose; and my nose wrinkles up by the corners of my eyes. Who knows why?" Of seven made-last-year films in which the grin will appear, *Rocco and His Brothers* and *Girl With A Suitcase* are two that have so far shown this country why Miss Cardinale has soared into the same planetary system with Miss Bardot. Of CC, BB said, "She will succeed me."

BERT STERN





PEOPLE ARE TALKING ABOUT... CONTINUED

PEOPLE ARE TALKING ABOUT . . . The surprise of some African cities—in Senegal, in Nigeria, in Ghana —where the overwhelming impression of some views is one of clean space, of thrust, of immaculate newness, occasionally made even more pointed by the juxtaposition of shacks, mud walls. . . . The jazzy, breath-catching, enchanting beginning of the John Frankenheimer movie, *All Fall Down*, in which, for about twenty minutes, Warren Beatty and Brandon De Wilde wander through a kind of 1962 *Huckleberry Finn*, hitchhiking on the long horizonless Overseas Highway, playing pinball, picking up girls in convertibles, and talking about being home for Christmas; from there on in the William Inge script moves dismally into several old William Inge scripts. . . . The jammed new night place on East Fifty-fifth Street in New York, Le Club, a more or less private place, once a garage, where everyone now goes to twist, cha-cha-cha, talk, drink, and even eat until four o'clock seven mornings a week. . . . The fine, gentle biography, *Scott Fitzgerald*, by Andrew Turnbull, who first knew Fitzgerald at his parents' country place in Maryland, "La Paix," where Fitzgerald lived while he worked on *Tender Is the Night*, troubled by his ill wife, by his own disorder, and perhaps above all by "an awareness that his star was falling."

PEOPLE ARE TALKING ABOUT . . . The off-the-main-road Irish pleasures this month of the Spring Drama Festival at Meath, the Ceili Dancing Competitions at Cavan. . . . The Fort Hotel in Ireland's County Donegal, an 1812 seaside fort which houses guests engagingly and comfortably, here in a Magazine, there in the Master Gunner's Department; fortifies them with Irish beef; and provides them with vantage points for sea-gazing—flowered terraces where once stood gun emplacements. . . . The things chalked on the façade of Dublin's Custom House: "We Want Work," and, in another hand, "We Want Elvis."

PEOPLE ARE TALKING ABOUT . . . The absolute glow generated in London this year by Vanessa Redgrave, the young actress who is the daughter of Sir Michael Redgrave and Rachel Kempson and who, in *The Lady From the Sea, The Taming of the Shrew*, and *As You Like It*, has thrown off not only dazzling technique but a kind of overwhelming sweetness. . . . The black and white Dacron wrappers provided for in-and-out-of-the-dressing-room shopping at a new—and the only—shop on London's Park Lane, Sixty One Park Lane Limited. . . . London Visitors Service, run by two women who plan parties, shopping; siphon children off to the zoo, the Tower, and Madame Tussaud's. . . . Sir Malcolm Sargent, who said, when asked if he would conduct sitting down because of his phlebitis, "I don't want to appear melodramatic."

PEOPLE ARE TALKING ABOUT . . . The enormous and sudden effect of Henri Tisot, a Paris comic unknown several months ago who, by slightly changing De Gaulle's famous message on Algerian *autodétermination*, came up with a hilarious record-selling speech about "auto-traffic". . . . The new French bi-monthly magazine *Planète*, informative, sprucely-illustrated, critical, edited by Louis Pauwels who included in its first issue things ranging pertinently from archaeology to zoology and an amusing novelette, *How to Minister to a Man*. . . . Sylvie Mercier, a pianist whose tall, slim, Carmen-eyed allure has enabled her to impress French audiences with her expertise at Beethoven, Brahms, and Schumann and still maintain the epithet "the Ava Gardner of the keyboard." . . . José van Dam, a promising twenty-one-year-old bass singer who made his Paris début at the Opéra in *The Trojans* by crying from the wings, three times, the one word "Italy." . . . *The Trial of Jeanne d'Arc*, the eventful French Robert Bresson motion picture, all words and no motion—the voice alone carries the dramatic burden—principally the firm voice of a determined-chinned, eager-faced newcomer to acting, Florence Delay. . . . The fact that the most asked-for book at the Bibliothèque Nationale in Paris now is *How to Win at Roulette.*

FRANCE NUYEN, a bisque-skinned Eurasian beauty, fifty per cent French and fifty per cent Chinese, was born in Marseilles, lives in Hollywood, but, as far as the stage and screen are concerned, has rarely left the Far East. Four years ago at eighteen she made her début as the Polynesian "Happy Talk" Liat in the movie *South Pacific*, later delighted theatre-goers as that cosy Hong Kong waterfront girl, Suzie Wong. In two new pictures, she plays a semi-tragic Chinese girl in *Satan Never Sleeps*, a semi-tragic Japanese girl in *A Girl Named Tamiko*. Both movies end on as high and happy a note as that on which Miss Nuyen's young career has begun.

BERT STERN



PARIS:

YES-S and NO-S in the spring collections

BY JESSICA DAVES

Twenty-six hundred designs were shown during the Paris Collections this spring—each one, walking evidence of Paris inventiveness. Over the City in those ten days hovered a cloud of opinions, spoken and unspoken, pro and con. To the hum, these Vogue yes-s and no-s:

YES to the soft edge on almost every design in Paris; sometimes a real ruffle, sometimes a vague ripple. NO to a skirt three or four inches above the knee. YES to the magical use of colour in combinations that look fresh and unexpected—magenta with olive green, rosy pink with bright brown, mulberry with pale blue, apricot with pale yellow, or lime green, burnt orange with mauve, pale blue with dark green.

YES to the big and biggish hats worn with suits, and YES to the open-front suits with tuck-in printed blouses in brilliant contrasting colours. YES to the brilliance of the Paris prints. YES to the continuing semi-slim high-waisted coats. YES to the clothes made to be worn, to be walked in, to be danced in, and NO to most of the fashion proposals for the Twist. NO to the almost universal absence (Continued on page 101)

DIOR SUIT-PERSPECTIVE, left: In hearts-of-lettuce green, a suit with panelled skirt, velvet flicked curve of collar, clipped young lines. In the Dior plan: the big yellow-brimmed Panama, the plump green stone clipped where the collar turns. Suit, of Lesur wool. Suit and hat in America, to order at Bergdorf Goodman; I. Magnin. The Dior lipstick, No. 28.

Paris photographs these 30 pages
by William Klein





What ST. LAURENT'S suit-successes had: the wit of nth-detail planning. Instance left: one of his fascinating quarry-coloured plaids, with a sashed, buttoned blouse under a straight, unbuttoned jacket, a just-right dash of hat. Of Garigue wool. In America: Bonwit Teller; I. Magnin. ST. LAURENT'S leather-sashed plum, above, gathered into a dress that's nothing but softness and flow—and characteristic of the quiet, assured elegance that stamped this collection. With it, another St. Laurent rave: his babushka hat, tied over rough, shiny straw. Lipstick on both pages: Helena Rubinstein's Cherry Champagne. Dress, of Lajoinie grainy silk. In America: I. Magnin.

WILLIAM KLEIN



Scarf collars at CARDIN were lashed through huge shoulder buckles—on a series of dresses; on a coat (above). Worn as Cardin showed pink, with the bite of deep red: with garnet gloves, Breton hat, shoes. Of Staron's wool crêpe. In America at I. Magnin. RICCI: the big words were fitted, flared. Right, in one of the fiery colours Crahay liked, a scorchy-pink wool dress with its own jacket, the dress topped in beige silk shantung. With it, his tall sailorish white hat; big pearl earrings. In America at Saks Fifth Avenue. Lip-colour to wear with this degree of pink: a new shade by Jacqueline Cochran, called Fiery Pink.



Evening plumage, at left, from LANVIN CASTILLO, blue silk coat swept with ostrich; the dress tells his story of the full skirt. Necklace: massed chunks of glitter by Lanvin. HEIM'S waisted sheath, right, sea-green silk with slivery new neckline. Svend's sombrero of Panama and ostrich. Dress (of Bianchini silk crêpe), hat: Bergdorf Goodman; I. Magnin.

WILLIAM KLEIN



PARIS

(Continued from page 93)

of dark blues for day and NO to the scarcity of "little black dresses" for late-day.

YES to the wave of white in everything, from linen daytime suits to long evening dresses, and YES to the beautiful bride who ended every collection; covered, correct, modest, and smart.

NO to the rhinestone-embroidered boots shown with some of the most beautiful evening dresses in Paris; and NO to the inspired unbecomingness of hats like exaggerated Congo headdresses.

YES to the idea of the three-cornered elegant shawls worn instead of jackets; and YES to belts; to normal waistlines. YES to the unstrict suit skirts, to the young and pretty skirt lengths just faintly below the knee; and YES to the Paris rediscovery of the shirtwaist dress.

NO to the unimaginative repetition of fashions from another era; YES to the wave of chiffon blouses.

And NO to the crashing way the news photographers sometimes make an en masse entrance at the collections; their arrival on opening day at some houses has come close to alarming-incident. A little organization there would rate a big YES from the audiences, we believe.

Now for the details and feelings that can't be told in abrupt yesses and noes. The new collections are, in a way, the triumph of the Woman—of the wearer over the drawing board; of the human figure over architectural ideas. These collections are made with the hand of contemporary realists in the matter of shaping, but with a talented abstractionist's use of colours. The result is clothes that belong to today, with some of the excitement of today's adventurous atmosphere in the improbable prints, the free-hand mixing of ravishing colours, the effect of clothes that belong to the body without constricting it. In educational terms, it might be called the permissive school; in painters' terms it is abstract realism; and in anybody's terms it is a Paris full of clothes that are easy to understand and a delight to wear.

If you decided to have a wardrobe with choices from many Paris houses you might begin with a CAPUCCI coat in rosy-pink, especially designed to be worn over a sashed bright-brown jersey shift. And since no woman these days finds one coat enough, you might move on to ST. LAURENT for one of his three-quarter length, double-breasted pea-jacket coats in caramel soft wool. Or try the PHILIPPE VENET coat of the same length, almost the same colour, (Continued on page 158)

Paris coat-message, left, as checked out by DIOR in a four-sided black-and-white hound's-tooth coat. Bohan boxed it with crisp trouser creases, notched the collar to make way for a dress bow. Both: checked wool tweed. Natural straw bowler. Coat imported by and copied at Saks Fifth Avenue. Original coat and dress also at Holt Renfrew of Canada. Shoes by Roger Vivier for Dior.

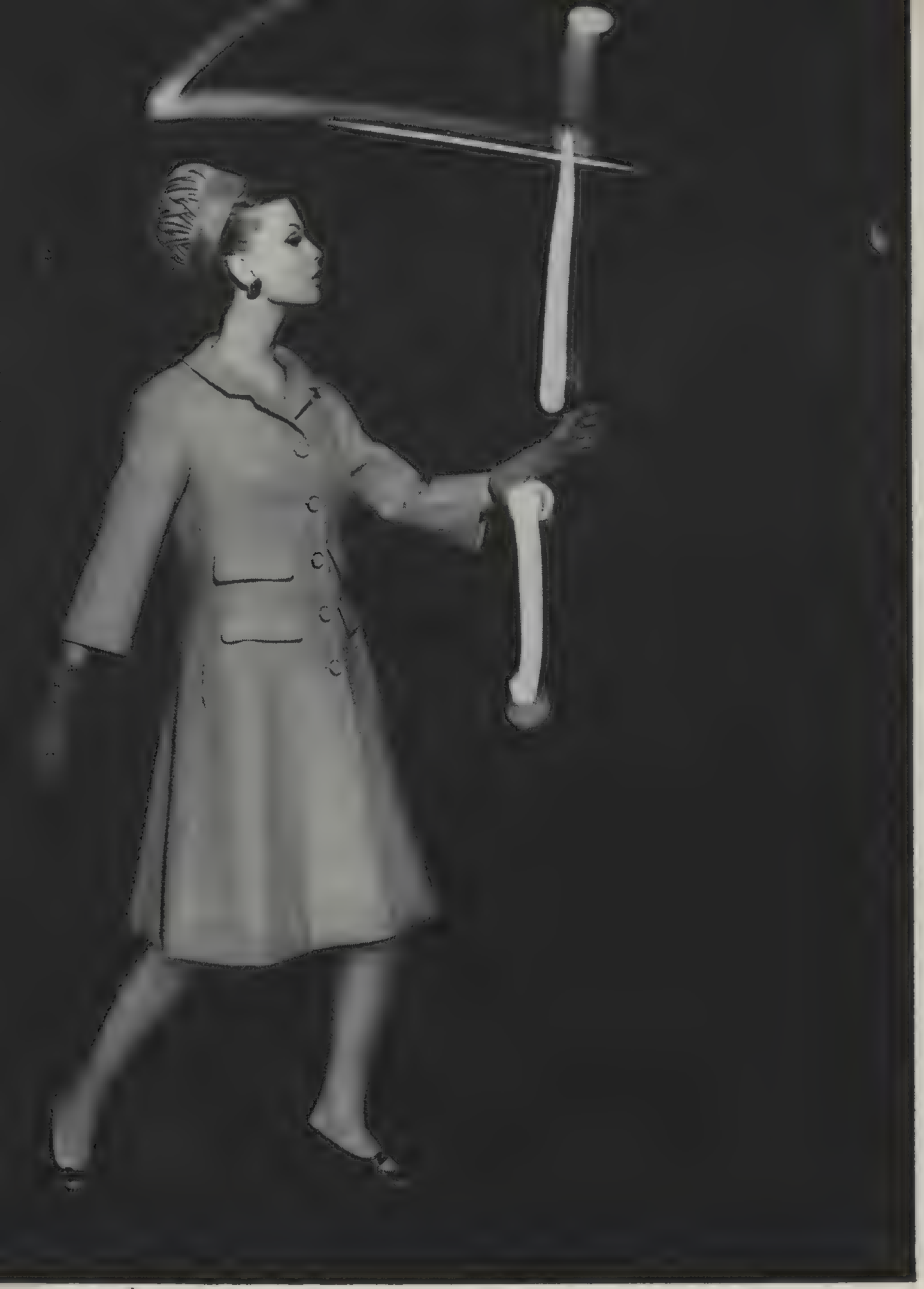
WILLIAM KLEIN





Reading a light-drawn newspaper (the Evening Flash, perhaps), a coat, left, with the clean-sweep lines that marked the collection of VENET. Camel-coloured wool with a low mandarin collar, very low slit pockets, and a nine-tenths length that shows an inch of the nubby wool dress inside. Pale-beige sùède pillbox far back on the head. Coat imported and copied by Saks Fifth Avenue. On a staircase of lingering light, CAPUCCI'S pink wool fleece coat with a two-piece look—loose back-sections button at a lifted waistline over a flaring skirt. The dress with it, copper-coloured wool with a leather sash. The hat, copper-coloured, pot-shaped. Coat and dress imported by Dan Millstein and copied for Saks Fifth Avenue; Wm. H. Block; Frederick & Nelson. Gloves, both pages, by Kislav.

WILLIAM KLEIN



The slant on woman-shaped shapes—at HEIM—resulted in some of the most entrancing young looks in Paris. Above, his near-fitted pale-blue coat; some of its gored fullness held, at the back, by a martingale. This, and the unsleeved dress that goes with it, of Lesur wool. In America at I. Magnin. Shoes, by Charles Jourdan. CHANEL continues to make news without ever rocking the boat. The suits women cry for looked a bit narrower this time round, a bit more fitted, showed a delight in contrasty colours—and were all unmistakably Chanel. Right, beige wool plaid with navy blue outside, inside—even worked into the heavy gold chain that she used in place of belts. The inside story is the all-important Chanel blouse, piped in beige. Imported by Jablow and copied for Saks Fifth Avenue; Neiman-Marcus. The original imported by Nan Duskin; Holt Renfrew of Canada. Coiffure, by Guillaume.

WILLIAM KLEIN





One of the slipstream looks at LANVIN CASTILLO, far left —a back-flowing flare, stiffened by stitched seams, to the skirt and jacket of a peacock-blue thin wool suit. Also back-flowing: scarf loops, tied over a sleeveless blouse; both peacock-blue chiffon. Wool and chiffon casquette hat. Suit of Rairon wool. Shooting from the hip with light-rays, a DIOR suit, left, of navy-blue wool, creased like a parasol with raised ridges. The over-blouse falls short of a shiny hip-belt. Snood beret of ribbon straw and gardenias. Suit of Pierre Besson wool, imported and copied by Saks Fifth Avenue. The original also at Frederick & Nelson; Holt Renfrew of Canada. Gloves, both pages, by Kislav.







The rippling edge CARDIN suits have, an edge short of a ruffle, but not of flattery. Many of his suits show this soft little open-faced jacket, wide unstiffened belts with exaggerated buckles—one above, brown and white Prince of Wales wool plaid; sleeveless trapunto-bordered white crêpe blouse. The tall straw thimble, one of his two hat identities this year. Suit of plaid by Maggia, at I. Magnin. Little braggart tweed and plaid—a CHANEL suit arrangement in blue and brown, left; the collar, the pockets, and the jacket lined with the plaid of the blouse, as many of the new Chanel jackets are. Chanel saw belts as jewels this season, gilt chains, hip slung, dangling stone-studded medallions. Suit imported by Davidow, copied for Lord & Taylor; Montaldo's; I. Magnin. Coiffure: Guillaume.

WILLIAM KLEIN



Charming and slightly child-shaped overcoat from DIOR, above, a softened version of the clean box-shapes there. Grey worsted with a small collar, high-waisted seaming at the front, a back belt at the natural waistline, and a crisp trouser-seamed skirt. Coat and dress imported and copied by Saks Fifth Avenue. Original imported by Holt Renfrew of Canada. Shoes by Roger Vivier for Dior. The back-flip look, an important one from PATOU, shown twice opposite—a coat of orange tweed with a sectional yoke at the back, a collarless neck that dips down to show a back-tied scarf of brilliantly printed surah—part of the two-piece dress, inside, of the same fabric. Shoes by Charles Jourdan.

WILLIAM KLEIN





The belt that RICCI was known by: big, bold, notched, left, around a wool jacket that sidles down to a peplum over a circle of skirt. This in one of Paris's favourite blues—navy, worn with one perfect daisy, glittered with sapphires and coral. Costume, imported by Leonard Arkin, copied for Saks Fifth Avenue; Halle Bros. Marc Bohan of DIOR, named this—one of his best suits—"Navy Blue." Below, ridged wool, bound in grosgrain; the collar, cut away from the blouse neckline, showing grosgrain fastenings, a pair of diamond leaves. Gerondeau wool, Bergdorf Goodman; I. Magnin, Holt Renfrew of Canada. Both pages, Kislav gloves.



WILLIAM KLEIN



Paris collector's item, above, from the line-up of lean, immaculate little suits by VENET, who was Givenchy's first tailor, this year established his own atelier. The suit here, lightly fitted, pale grey, worn as Paris saw it—with a loopy bright brown organza scarf, and hair sleekly chignoned—the chignon capped by a pink pillbox. Suit of silk-and-wool; in America at Lord & Taylor; I. Magnin. Right, one of the most memorable looks to come out of the spring collections: CARDIN'S bare-back wool dress, sheltered under a pointed shawl that gives it almost the substance of a suit. In pale almond-beige, with crisply-piped handkerchief edges. Cardin folded the shawl to make two points at the back, buckled one end into the wide big-buckled belt, topped the look with a flaring nun's coif hat of straw. No jewels with this. Dress and shawl of Moreau wool; in America at Bonwit Teller; I. Magnin.

WILLIAM KLEIN





Two of the new Paris evening raves. The flowered organza dinner dress, left, is from LAROCHE, where everything was softness, and ruffles were big. Here, an overblouse look, banded with rows of ruffles, fitted in front with a bowed sash; shades of orange, beige (Abraham fabric). In America at Hattie Carnegie; I. Magnin. Right, one of DESSÈS' famous chiffon dresses, its fit mostly a near thing. In white with huge, splashy, painted-looking black dots and black velvet straps that turn drawstring for the low, oval back. In America at Bergdorf Goodman.

WILLIAM KLEIN



Shadowy black flowers, left, on a dress that could never be called flowery: CAPUCCI'S slink of black silk, slashed to the knee. The power it gets around under is its own—an immense wingspread of stole that, in more reserved moments, simply flutters down the back. Dress in America at Lord & Taylor; I. Magnin. Right, RICCI'S austere-but-thrilling evening look: a long pointed cape shouldered by a high-waisted dress. Stiff white gauze sewn with glitter, threaded with yellow tulle. Staron silk. This, to be copied later by Saks Fifth Avenue. Gold and coral earrings. The coiffures here and on the two preceding pages are by Guillaume.



WILLIAM KLEIN



Prime mover of the Common Market: Jean Monnet

Photographed by Henri Cartier-Bresson

Uncommon hope: the Common Market

BY RAYMOND CARTIER

EDITOR'S NOTE: *A rather massive, immensely charged Frenchman, Raymond Cartier acts as Director of the French weekly* Paris-Match, *conducts a regular Sunday broadcast on Radio Luxembourg, writes extraordinarily penetrating books about the shaping of events and places, and manages as well to be a thoroughly fascinated amateur at a number of things:* e.g., *he once wrote some pieces on Chinese history and ended up learning Chinese calligraphy. Among his fascinations now, the economic and political implications of the Common Market, about which he has written knowingly all during the sometimes stormy great adventure that has been its birth.*

The point of no return was passed on January 14 at five o'clock in the morning. Then, the ministers and experts emerged, exhausted and triumphant, from a series of sittings which had gone on almost uninterruptedly since December 30.

Agreement had been reached. The condition set by France, a common agricultural policy, had been met. The second phase of the Common Market had begun. In the absence of world catastrophe, the 1957 Market Treaty was due to function automatically until the Six signatory nations attained economic unity.

Those Six Common Market nations—West Germany, Belgium, France, Holland, Italy, and Luxembourg—represent one hundred and seventy million people and an economic power second only to that of the United States. All are growing fast, with a thirty-per-cent-per-person increase in gross production since 1953, as compared to six per cent in the United States. And yet the Six are just now beginning to feel the benefits of the Common Market, the gathering strength of which dates only from January 1, 1959. Protective tariffs have been lowered by only thirty to forty per cent, and economic barriers are still standing. If partial application of the principle of unity has achieved such striking results, what may we not expect from its complete realization?

By 1970, capital, manufactured goods, and labour will circulate freely among them. A Dutch television set, a French automobile, a German drug, an Italian dressmaker's creation, a machine tool from Belgium or Luxembourg will be sold as freely as a domestic product in any one of the Six signatory nations of the Treaty of Rome. From an economic point of view there will be no more trade barriers among them than there are among the states of the United States. Economically, the chief nations of the continent will form a United States of Europe.

This superstructure actually will have even greater dimensions. Originally skeptical of the Common Market, Great Britain finally took the only step compatible with its famous political realism and petitioned for admission. With thorny negotiations still under way, Britain may totter on the brink of failure before attaining success. But it seems almost certain *(Continued on next page)*

Uncommon hope: the Common Market *continued*

that before the end of 1962 Great Britain will break with its historical tradition and join forces with continental Europe.

The Europe with which America is now faced is not merely today's Common Market, but a community of more than three hundred million producers and consumers. Although this community's productive and purchasing powers do not equal those of the United States, they are drawing closer every year. With due allowance for the differences of population growth, industrial expansion, and export development, we shall then have two parallel economic blocs on either side of the Atlantic. The fate of the Western world will be borne by a pair of hefty shoulders.

This build-up of Europe amounts, really, to a major American victory. Even before the Europeans, Americans understood—it had, after all, been their experience—the health and strength to be obtained from tearing off the bands which had mummified the Old World. Ever since the institution of the Marshall Plan they had directed their efforts to fostering cooperation among the European countries, which still looked upon one another with inimical eyes. The United States held itself up as an example, offered hospitality to study groups and tirelessly displayed the mechanics of its industrial and marketing processes. As a European who has, for the last fifteen years, shuttled between both sides of the Atlantic I am in a position to say that we would never have achieved unity without American backing—and I speak not of material aid, but of the spark of spiritual inspiration.

On the other hand, Europeans deserve a fair share of the credit. They emerged from the most terrible of wars with reserves—unexpected after such a bloodletting—of energy and intelligence. At first vaguely, then with increasing clarity, they understood that they form a single nation and share a common fate.

Nothing going on in Europe today could have come about had there not been, as a forerunner of Pan-European patriotism, a European conscience. The sight of experts at work, of technical agreements, of the entire legal and administrative apparatus leads us too easily to believe that the new Europe is a bureaucratic affair. What we fail to see in the background is the spiritual impulse setting the stage for political as well as economic integration.

Jean Monnet symbolizes this double aspect of European evolution. It is a grave error to do what one is tempted to do: to look upon him as a technician. The economic factor is for him only the means to an end; he is never bogged down in materialism. Born of peasant stock in that part of France which prides itself on the production of cognac, he still lives on the land, near Paris, in a wood where he likes to walk. When he was twenty-five, in 1914, he shared the era's nationalism just as enthusiastically as a quarter of a century later he threw all his strength and intelligence into the struggle against Hitler. His stocky build, flashing eyes, and southern accent, his gait and his turn of mind, make him the epitome of a Frenchman; there is nothing sophisticated or denationalized about him. He is a living demonstration of the fact that it is unnecessary to make any sacrifice in order to become a citizen of the world's youngest country. The nations of a united Europe will preserve the individual characteristics which they possessed before; all they have to lose is the weakness of their division.

Now, Jean Monnet's thoughts travel beyond a Europe which is sliding down the ways under its own propulsion. He is concerned with the future of the West as a whole. Every problem solved leads to another, still to be solved, and the problem of the Common Market of today and tomorrow impinges upon that of its relationship with America. Because competition between the two halves of the Western world is healthy, but rivalry fatal, the Russians hope that such rivalry will come to be. It would jibe with the Marxist tenet that the capitalist countries are doomed to imperialistic struggles and consequent wars. We must call upon all our intelligence and ingenuity to prove the fallacy of such reasoning.

The Common Market unifies the European economic area, and at the same time it protects it. While the Six members of today—the Ten or Twelve of tomorrow—are knocking down the tariff barriers among them, they are maintaining and will maintain a protective wall around their Community. According to the Rome Treaty, the height of this wall is to be determined by the mathematical average of their customs duties. In other words, the most protectionist countries—France and Italy—will submit to a decrease of protection, while the countries with freer exchange regulations—Belgium, Holland, Luxembourg, and Germany—will be endowed with greater protection. When the Common Market is completely operative, tariff walls will be on a single level.

Look at the situation from the outside. Theoretically, it will be easier for an American exporter to sell to the Common Market than it has been for him to sell to Italy or France, but more difficult than it has been to sell to Holland or Germany. Once Great Britain joins, its tariffs will probably be raised. On the whole, Common Market Europe will be less open to international trade than it was before.

Theoretically the position of the American exporter appears, at first, unfavourable. Imagine the predicament of a machinery manufacturer who sold his machines to Germany and France. The former German tariff was, say, ten per cent and the French twenty per cent. From now on there will be a uniform tariff of fifteen per cent, but because the German manufacturer of the same machines will be able to sell them in France free of any duty whatsoever, he will be in a favoured position in regard to his American competitor.

But these are purely theoretical considerations. Generally speaking, the facts are quite different. The initial phase of the Common Market régime has corresponded with American exports of record size. Because wealth and purchasing

power play a more important rôle in international business than tariffs, a prosperous Europe, however organized, is a better client than a poor one. Even if no measures had been taken, the rise of a powerful European economic community should mean better business for America—a legitimate reward for its help in the community's creation.

But the West can not afford to take chances. The possibility of a North Atlantic economic war is terrible to imagine. The constitution of two closed economies, in America and Europe, would be a prelude to the breakdown of their alliance. We must spare no efforts to stave off such an eventuality. Fortunately it seems as if we shall manage to do so.

For the success of the Common Market has stimulated a powerful flow of ideas inside America. Instead of greeting this new event with hostility, most public opinion accepts it in an optimistic and sportsmanlike manner. On the European side, there is a liberal and cooperative spirit. There had been some fear that, because of the timidity of French industrialists, the Common Market would set up a protective iron curtain, but recent French gains in the export market have dispelled that fear. Both sides have realized that we must open our economies and encourage them to stimulate each other. Beyond the Common Market, still far away but clearly visible on the horizon, there looms a North Atlantic economic community. We must make it so prosperous, so powerful, so flexible, so endowed with social progress and chances for individual happiness that the Soviet boast of surpassing the free world will be proved not only unfounded but laughable.

There are, of course, some lingering fears and uncertainties. Protectionist ideas are deeply rooted and too widely associated with immediate well-being to dissolve into thin air. Although they have given way in unexpected measure, they are still, quite legitimately, alive and ready to resuscitate.

Americans are not the only ones with such fears. The idea of opening a wide breach in the protective wall of the Common Market—even if mutual advantages were to ensue—frightens many European producers, wary of the power, organization genius, and adaptability of their American counterparts. Although they have boldly acquired certain markets in the United States already, their very success concerns them. They anticipate a counter-offensive. I talked, a few days ago, to a German automobile manufacturer whose cars are seen everywhere on American roads. The idea that Detroit is preparing to flood foreign markets with small cars keeps him awake at night.

There is another way, too, in which European manufacturers look askance at the United States. They maintain that American protectionism is based not on simple customs duties, but on a network of petty regulations, often artificially handicapping the European exporter from the start. American exporters register similar complaints, and this means that matching legislative measures must be enacted in order to give both sides assurance of fair play.

On the American side there are mingled hopes and apprehensions. There is hope in the existence of three hundred million potential European consumers who have the same needs as Americans and almost as much money to satisfy those needs. On the other hand, there is the threat of competition from aggressive, well-equipped industrial plants with an equal supply of skilled labour and wages only half or two-thirds as high as they are in the United States. There are definite instances in which American businesses or whole industries have suffered from European competition, all the more so when capital has been transferred to Europe in order to manufacture there and import the products into the United States. This damage may well be increased by the loosening of exchange regulations.

And yet, as things stand today, Europe and America can deal with each other only on a basis of reciprocity. The European Common Market can be opened wider to America only if the longer-standing common market of the States opens in its turn.

Actually, it seems as if the clamorous alarms of both sides were unjustified. Between America and Europe there exist compensatory factors. Although European wages are lower, Europe must import most of its raw materials. Again, American business is more thoroughly oriented toward mass production and amortizes its high labour costs by sales over a wider and richer market. Rapidly changing circumstances in Europe, moreover, bid fair to modify the situation. European industry is acquiring new tools and more efficient organization, but wages are rising. Unless there is a serious crisis American and European living standards will be, within ten or fifteen years, on the same level.

Every transition has something adventurous about it. Kennedy's plan to aid American industries hurt by freer exchanges makes good sense. In Europe there have been reassuring experiences. For example: Belgium, Holland, and Luxembourg have formed a common market of their own. At the time this step was taken there was a notable discrepancy in their economic situations; wages in Holland, which had suffered greatly from the war, differed from those in Belgium, which had more rapidly regained its prosperity. But the creation of the Benelux unit did not bring on a crisis in either country.

On a broader scale, the European Coal and Steel Community, a 1952 forerunner of the Common Market, imposed—with good results—economic unity upon such different industrial complexes as those of France and Italy. America taught a divided and protected Europe the advantage of large industrial units and free competition. Europe has shown itself to be an apt pupil, but the benefits of America's teaching are not yet exhausted. They must now *(Continued on page 164)*

Made-to-order beauty, like made-to-order clothes, requires a mind that knows what it wants to order, a realistic sense of one's own best look. When a woman goes to a great American custom designer, she is presented with a collection of his ideas. She can ask him to edit his new high-waisted line a fraction to accommodate her particularly long torso, to individualize a suit to fit her figure idiosyncrasies. A long-term, big money investment in fashion, made-to-order clothes need a meeting of minds, a sympathy between the wearer and the designer. Made-to-order beauty works the same way. Take, for instance, the working method between a woman and her hairdresser, who is more important in fashion today than he's been since the eighteenth century. The great ones have a signature of their own—as the great couturiers do—and, at their finger tips, three or more new hair styles a season. These depend for their real success on their adaptability to many women's heads. There is, rightly, a touch of the prima donna in all of the best hairdressers, and whether a woman comes out looking like a full-colour testimonial for the salons or like her own woman depends heavily on her ability to suggest, to define what she wants. If an understanding isn't established after some patience and experiment, if the coiffure isn't a perfect fit with staying power, she is not getting the made-to-order beauty that she is paying for.

When it comes to make-up in this category, a woman has the right to expect the same details of fitness that she gets from made-to-order clothes. Make-up especially blended and designed for her in a salon or shop should not only bring out her own most flattering skin tones, but should stand up, wear as well as made-to-order clothes, and compensate for minor flaws. If she goes to a salon for a complete make-up consultation, the expert might even show her how to accentuate a long nose attractively rather than try to hide it. Foundations and powders that rumple or crease after a couple of hours shouldn't be tolerated. Here, a woman is more on her own than with her dress designer. If she is pleased with all the other features of the face that her make-up consultant has given her, but, after some experiment with him, still dissatisfied with the behaviour of the foundation, she can always switch brands, testing until she finds the one *(Continued on page 164)*

Beauty to order

CURRY—CARVED TO ORDER, right: One of those suits —Leslie Morris is famous for them—that manage to be everything a this-year suit should be. For years and years. Of curry-coloured wool, curved over the hips, easy through the skirt; with printed silk folded into the neckline. To order, at Bergdorf Goodman. For this particular curry, these beauty specifics: pale, clear skin; green-shadowed eyes; pink lipstick. Imperial Formula Make-up has the makings. Delman shoes, Christian Dior-New York stockings. All: Bergdorf Goodman.

HORST





CHIFFON—WITH FLOWERS, above: one of those memorably pretty evening dresses that chiffon—and Hattie Carnegie, the designer—is famous for. Of deep-blue flowered silk chiffon, with flying panels that start, in a small way, as a cowl. To order, at Hattie Carnegie. **LOVE-IN-A-MIST CHIFFON,** right: Dress that's a swirling mist of silk-chiffon flowers—and one of the romanciest looks that could drift across a dance floor this spring and summer. By Sophie, to order at Saks Fifth Avenue. The slow-curved polish of hair: an Antoine Salon idea.

HORST





WILLIAM KLEIN

BERT STERN

THE BERET REVISITED: Laroche's great new beret (above)—Japanese in feeling—is one of this year's Paris dazzlers: a broad straw clip, with a head-cape latched on. Bright green Swiss braid, in America to order at Bergdorf Goodman; I. Magnin. Left, the coif beret—soft, crushy, snugged down at the neck's nape. Pale-green felt; by Halston, made to order at Bergdorf Goodman. Make-up for the sleek, backswept lines of the new hats—for spring pastels: the look (left) is delicate but definite—pale but never wan. Germaine Monteil adds it up this way: Sky Blue eye shadow; White Secret—a pale foundation—underplaying a warm-toned Pastel Rose powder and just the gentlest breath of rouge. The clear pink lipstick: Radiance (a vivid lip-colour is vital for a non-fade face). All: Bergdorf Goodman.

Henry James, who possibly devoted more words than anyone before or since to the elusive problem of what makes a young woman beautiful, once pointed out that his own Milly Theale had New York hair, a New York history, and "a set of New York possibilities." What the seven portraits here and on the next six pages make up is a study in what James might have called international possibilities: the kind of beauty who has the distinction, the taste, and the freedom to explore her own best potentialities, to incorporate into her own life the best of what's going—everywhere. Among them, these seven young women come from Scotland, the United States, Greece, Spain, Ireland, Iran, and Czechoslovakia; they dress in Paris, Madrid, Rome, London, New York, and Dublin. In the best, the fullest sense, each is a young woman who lives in the world.

They are: Baroness Thyssen-Bornemisza, a Scottish beauty who spends most of the year with her German-Swiss husband and small daughter at their Swiss villa in Lugano, where they keep, in a museum on the grounds, one of the greatest private collections of paintings in Europe. . . . Princess Radziwill, a serenely-mannered American who now lives, much of the time, with her Polish husband and young family in an enchanting eighteenth-century London house. . . . The Marchioness of Blandford, a native of Greece who lives now at her husband's English country house, Lee Place, some five miles from his family's magnificent Blenheim Palace. . . . The Marquesa de Perinat, whose handsome town house in Madrid, where she lives with her husband, young Spanish diplomat, and their five-year-old son, is filled with one of Spain's finest art collections. . . . Mrs. Anthony Nutting, whose Irish beauty is almost as famous as that of the eighteenth-century Gunning sisters (from whom she is descended) and who lives in a pretty Georgian house in London with her husband, whose book "Lawrence of Arabia" was published here last fall. . . . H. I. H. Princess Shahnaz, the daughter of the Shahinshah of Iran and Princess Fawzia and the wife of Ardeshir Zahedi, the Iranian Ambassador in Washington, now living a crowded young diplomatic life. . . . Mrs. Henry Ogden Phipps, an extraordinarily charming Czechoslovakian who lives with her American husband and three-year-old daughter in a large, attractively cluttered apartment overlooking Central Park in New York.

What these seven beauties share, above and beyond that fact of beauty, beyond even the occasional similarities in their young, immensely active lives (some are great skiers; all spend a great deal of each year travelling), is simply this: the look—no matter where they come from, where they live, where they dress—composed not only of great individual chic but of that not-quite-definable polish, recognizable instantly anywhere, special to women at home in the world, aware of its—and their own—possibilities. (Henry James, in fact, would have loved them.)

The Young International Beauties: 1962

130 BARONESS THYSSEN-BORNEMISZA, THE FORMER FIONA CAMPBELL-WALTER: SCOTTISH GOOD LOOKS, AS COOL AS CLEAR WATER. HENRY CLARKE





PRINCESS RADZIWILL, THE FORMER LEE BOUVIER, WHO HAS NOT ONLY A GREAT AMERICAN LOOK (BY BIRTHRIGHT) BUT A SWEET FRENCH GRAVITY (LAGNIAPPE).

CECIL BEATON

THE MARCHIONESS OF BLANDFORD, WHO WAS TINA LIVANOS, A GREEK BEAUTY WITH IMMENSE, LIVELY EYES AND ENCHANTING, DELICATE, INDEPENDENT LOOKS.



THE MARQUESA DE PERINAT, A SPANISH BEAUTY OF COMPELLING FRAGILITY, PHOTOGRAPHED IN HER FAMILY HOUSE IN MADRID, IN A WHITE BALL DRESS BY RODRIGUEZ.



HENRY CLARKE

MRS. ANTHONY NUTTING, THE FORMER ANNE GUNNING, WHOSE LOOKS ARE AS INDELIBLY IRISH AS THE DRESS SHE WEARS HERE: PLEATED IRISH LINEN, BY SYBIL CONNOLLY.



H. I. H. PRINCESS SHAHNAZ OF IRAN, THE WIFE OF ARDESHIR ZAHEDI, IRAN'S AMBASSA-
DOR IN WASHINGTON: SMALL, GRACEFUL, ALL JADE-GREEN EYES, INTENSE ELEGANCE.



HORST

MRS. HENRY OGDEN PHIPPS, THE FORMER DIANA STERNBERG OF CZECHOSLOVAKIA, A YOUNG WOMAN POSSESSED OF A SPECIAL GLOW BORN OF AWARENESS, INTELLIGENCE.



LONDON HIGHLIGHTS —THE CLOTHES-WORD

Here—in terms of now—what London is famous for: masterful suits in beautiful tweeds, night looks for evenings where the long dress reigns. Twice, left, JOHN CAVANAGH'S delighting idea: daytime tailoring applied to a big-evening look. The skirt and the fitted jacket that covers for it with stole-like efficiency are of wild silk, in the shimmery blond that silkworms spin it out in; the camisole, embroidered chiffon. It's worn by the Honourable Charmian Montagu-Douglas-Scott, whose first appearance for Vogue happened in the restrained English chaos of the Cecil Beaton tableau photographed on page 79. Raphael & Leonard of London coiffure. Right, HARDY AMIES' grey worsted tweed, showing a yellow silk blouse, and the quietly conscientious tailoring that's an English suit-cachet. At Lord & Taylor; Hudson's; I. Magnin. Far right, MICHAEL'S international degree of dash. Brown-and-black wool checks; skirt on the hips, beige wool top tucked in. I. Magnin.

CECIL BEATON

Fashion talk for women with men in their lives

What makes a dress a success for the woman who dresses for her own pleasure but wants part of that pleasure to include an occasional splash of appreciation from the men in her life? . . . The answers swing wildly, right, left, and centre, depending on the men involved. One famously observant husband has an endearing—and recurrent—way of receiving a new dress worn by his wife with a glowing "Darling, I've always loved you in that." . . . Perhaps this is just his own subtle way of showing what seems to be the universal masculine distaste for extremes, a bit of recalcitrance matched, strangely enough, by an equally masculine taste for small, flattering, easy-to-take surprises. Translated to specifics: the too-fitted, too-decolleté, too brilliant dress puts most men off, but a floaty little dress of smoke-brown chiffon, high-necked in front with a back-baring drop at the back is apt to be both winning and sensational. Just enough surprise, not too much is the point. . . . The same principle might apply to the new ruffle chic; lots and lots of frills, as every woman knows, can be pretty dreary, and to men they may seem openly aggressive—"trying too hard"—but when they melt softly into a tiered skirt (as they do just off to the right), the effect is forgiveably flirty. . . . Whatever it is the fashion planets are doing at the moment, this spring just happens to be an especially pretty, especially male-oriented clothes season. Fashion is on the side of the angels, returning with a rush to cinchy waists, full, swingy skirts, and all the lines that add up to Shape. Skirts go on being short and young-making. It's a time when standbys like navy blue—always a favourite with men, not always with women—are uncommon enough to have the chic that reassures the feminine eye and pleases men, too. So do the new colours, which are neither crashing nor neon, but dyes as stimulating as orange and apricot *(Continued on page 145)*

ON THE NEXT FOUR PAGES: four young couples on the New York scene now—all attractive, spirited, involved in a more or less constant spin of activities; all sketched by René Bouché. Each of the four wives wears one of the fresh greens that are in fashion now—more about this on page 145. MR. AND MRS. STÉPHANE P. GROUEFF, *opposite,* live in New York, but commute fairly regularly to Paris—Mr. Groueff is American bureau chief of the French magazine, *Paris Match.* Mrs. Groueff, a small, sparkly brunette with bright-blue eyes, is an interior decorator; she also paints for pleasure. MR. AND MRS. SAMUEL P. PEABODY, *page 142:* A pink-and-white beauty who wears her blond hair down for the daytime, up for evening, Mrs. Peabody has worked in the New York theatre as a production assistant. Mr. Peabody follows a family tradition of schoolmastering—he is a grandson of the Rev. Endicott Peabody, founder and headmaster of Groton School. MR. AND MRS. FREDERICK EBERSTADT, *page 143:* A many-talented couple, the Eberstadts have collaborated on two successful children's books, and Mrs. Eberstadt has produced, single-handed, a novel called *The Banquet Vanishes.* Mr. Eberstadt is a photographer of talent, dash, and freshness of approach, unafraid to experiment. VICOMTE AND VICOMTESSE PAUL DE ROSIÈRE, *page 144,* shuttle between Paris and New York, where the Vicomte's business takes him. The Vicomtesse is blond, bubbly, and delicately pretty. For vacations, they are restoring a small old château about two hours' drive to the south of Paris.

MR. AND MRS. STEPHANE P. GROUEFF, opposite: A small, brunet beauty, Mrs. Groueff can wear, enchantingly, clothes that most small women avoid—such as this tiered short evening dress.





MR. AND MRS. SAMUEL PEABODY, above, are young, charming, with separate, unconflicting careers. Mr. Peabody teaches in a famous New York boys' school; his wife is in the production side of the theatre.

MR. AND MRS. FREDERICK EBERSTADT, right, sketched by Bouché in a daguerreotype pose. Mrs. Eberstadt, a pretty daughter of Ogden Nash, is herself a writer; Mr. Eberstadt, a talented and rising photographer.





More fashion talk for women with men in their lives

(Continued from page 140) and the deliriously flattering pales—mauvey blue, off-white beiges, whipped-cream whites, and tender-endive greens. Smaller handbags are swiftly stamping out most of those jokes about the old suitcase and picnic-hamper sizes. And the disappearance of needle heels may even bring back the old-fashioned walk as a form of casual diversion. (Nothing better, by the way, for the waistline that must live up to the demands of the new big belts.) . . . What none of the new clothes are is "safe," that small monosyllable that crumples the heart of any woman with the merest grain of interest in clothes. Most of them have a good deal of lady-like slink, and some look ever so politely dangerous; instead of skinny trousers and a shirt, the newest in-for-the-evening look is apt to be a blaze of printed silk dinner pyjamas, trailing chiffon panels in the same print. And one hostess recently entangled the admiration of a whole small dinner party by appearing in a long, sinuous, scarlet version of what was once known as a tea gown. . . . As for what's happening to heads and faces this spring, let's start by saying there's an amazing plunge on for long hair. True, it's stacked up on the head—softly, smoothly—but still it's long hair. Than which there has never been anything more successful with men. (Yes, Virginia, there is short hair, too, and it may be much much better for you; have it on the not-too-curly side, and try to find a gimmick—say an S-curl thrust out to one side. Get your hairdresser to help.) Make-up follows the younger-than-springtime plan—fair Victorian skin tones with the rouge so muted and skillfully blended the effect is almost no-rouge-at-all; lips properly painted, but the colour may veer into something as soft as apricot though it won't be washed out; nails are paler, too, anything from apricot to pinky-beige is worth a try. Eyes, however, will be more daring than ever, giving the big lie to any notion that women are retreating to little-girl faces.

ABOUT THE GREENS on the last four pages—they're all part of a fresh attachment for green that's springing up now and likely to flourish through the summer. Suddenly, green's the kind of pick-me-up that red was for so long: a green coat could lift any wardrobe out of a low-pressure area. Green is unfolding for day and late-day, in everything from tweed to chiffon—and pale-green linen, cool and lettucey, isn't far off. Some of the new greens are exactly the colour of green eye shadow, and that's just what they should be worn with; that and a pink-pink lipstick. And if you question whether green is becoming to every colouring, observe how smashing it looks on all four of the very different young women sketched by Bouché on these pages.

MRS. GROUEFF wears a short silk evening dress printed with lettuce-green and black daisies, with a tiered skirt, rippled hem. There's also a stole to match; under it, the top is strapless. By Scaasi. At Henri Bendel; Wanamaker's, Phila.; Vandever's.

MRS. PEABODY'S costume: a one-piece dress with a sleeveless, dragon-printed green top, a slender black skirt; and a double-breasted green jacket, also dragon-printed. By Donald Brooks, in textured silk. At Henri Bendel; Neiman-Marcus; I. Magnin.

MRS. EBERSTADT'S dress, of acid-green silk crêpe, is all fluid line, subtle drapery, with a scoop neck, short sleeves. By Herbert Sondheim. At Altman's; Julius Garfinckel; Hudson's.

VICOMTESSE DE ROSIÈRE wears a sleeveless dress of lime-green silk crêpe, with this added charm—a bright-blue leather belt at the high waistline. By Eric Lund. At Henri Bendel; Nan Duskin; Joseph Magnin.

VICOMTE AND VICOMTESSE PAUL DE ROSIÈRE, opposite, sketched in New York; they also have a house in France. The Vicomtesse's colouring is pure Sèvres—blond, with sea-blue eyes.



KAREN RADKAI



Pursuing the point here and on the next four pages: six looks with better-than-middling chances of getting along with men who care—or who might begin to. *Left*: Though the male fashion I.Q. is admirably high, the vocabulary may not include such technicalities as "tunic dress." No matter; when it looks like this—new and female—it's apt to be a success. Black wool with a lifted waist. By Gustave Tassell, of Anglo fabric. About $200. Palizzio shoes. Both: Lord & Taylor. Dress: Rich's; I. Magnin. Painting: "Hommage à Thelonius Monk", Sonderborg. *Right*: Beige silk dress with remarkable ease. (Men who are anti-froufrou, will love this.) By Charles Cooper. About $70. Lord & Taylor; Carson Pirie Scott; Cele Peterson's; Joseph Magnin. Lilly Daché hat. Painting: "Cock Fight" by Pignon. All paintings: Lefebre Gallery.





KAREN RADKAI



Left: Men have grown accustomed to the little black dress, are likely to be as fond of seeing it as women are of wearing it. For day and late-day, a fairly fitted dress of black wool crêpe, so lightweight it's wrinkle-reluctant, wearable almost year round. By Paul Apostle. About $185. At Henri Bendel; Woolf Brothers; I. Magnin. Sally Victor hat. Andrew Geller shoes. Painting: "Les Noires" by Baumeister. *Right:* Black and white printed silk dress has short sleeves, its own black coat, lined in the print. Comprehensive answer to the what-to-wear-to-spring-weddings query. By Nat Kaplan. Coat of worsted and silk (Chardon-Marché fabric). Both, about $185. Saks Fifth Avenue; Julius Garfinckel; Halle Bros.; Sakowitz. Painting: "L'Inquisiteur" by Alechinsky.





Opposite page: Some men like tailored clothes for the women in their lives. This dress without fuss is of bright blue chiffon-weight wool, looks almost like a suit. It's actually one-piece, belted with narrow blue leather. By Harvey Berin. About $90. At Bonwit Teller; Dayton's; Frederick & Nelson. Blue and white beret by Sally Victor. Natural Bridge shoes. The painting in the background is "Vol d'Oiseaux dans un Été Tardif": Corneille. *This page:* Black silk late-day and little-evening coat, shaped along Empire lines with the belt at a very high waist; big collar. By Laird Knox, of wool and silk. About $190. Bergdorf Goodman; Wanamaker's, Phila.; Hutzler's; I. Magnin. Andrew Geller shoes. The painting: "Civilisation Engloutie" by Georges Noël.

KAREN RADKAI

ITALY

The sphinx in the picture is not in Egypt. This is Italy—part of the grand-scale reproduction of ancient Alexandria constructed at Anzio by Twentieth Century Fox for its forthcoming motion picture, "Cleopatra," directed by Joseph Mankiewicz and produced by Walter Wanger; the stars, Elizabeth Taylor, Rex Harrison, and Richard Burton. The sets—Cleopatra's Egypt, and Rome the way it looked when Caesar and Antony ran the show—were designed by John de Cuir. From another important show, the Italian collections, is, at the right, Irene Galitzine's long silk evening dress patterned with pink, yellow, and orange butterflies. The dress has a small high waist; long floating chiffon wings that can go along for fabulous effect, or be left at home. In America at I. Magnin. Galitzine, whose collection this year was her best so far, showed, to the hilt, the Cleopatra make-up and curled-up-and-under hair that is the news. (Faces and coifs by Elizabeth Arden.) One marvellous look—pale-pink evening pyjamas of point d'esprit—strapless, with three-layered trousers. For more Italian couture, including the established stars, Simonetta and Fabiani, turn the page. Forquet, a newcomer, showed, in his first collection, good linen dresses and jackets, sequin jump suits. De Barentzen—some wonderful beach clothes.

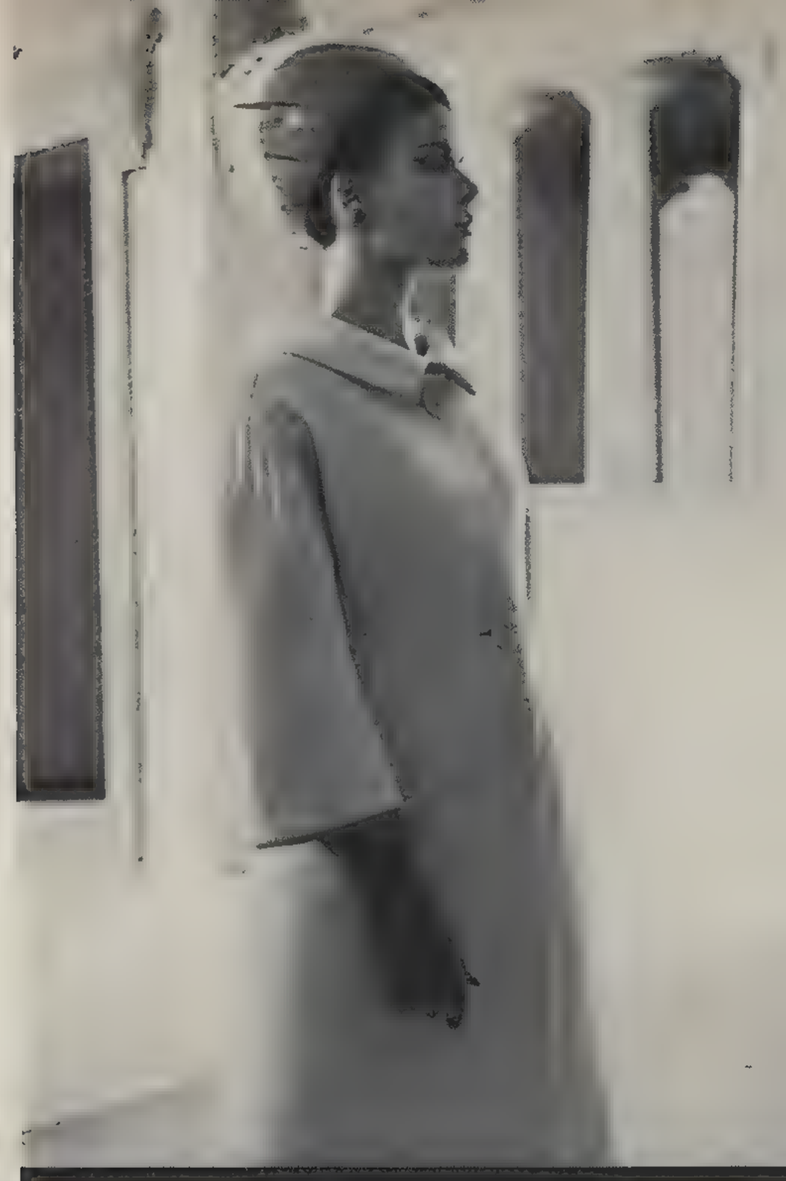
New Italian fashions photographed for Vogue on the "Cleopatra" sets

LEOMBRUNO-BODI



Top left: From Fabiani—one of his characteristic, masterfully tailored coats. High-waisted, bright, sun-struck red. The fabric is a rough-textured Orlon-and-wool. Deep-brimmed hat of white straw. Centre left: Galitzine's beige gabardine suit emphasizes her favourite waistline, slightly raised in front, natural in back, with a narrow black belt, the surprise of a black leather hat. Earrings of rhinestones-jet-gold, by Mimi di Niscemi. Suit, in America at Nan Duskin. Lower left: Lancetti's beige tweed coat, in the only coat-shape he showed—neatly fitted and gathered exactly at the waist; bandbox tailoring. Hat of navy-blue straw. Top right: Patrick de Barentzen's exciting blaze of jewels with white. The jacket, entirely of fake rubies sewn together, is worn over a white satin dress. In America at Martha. Centre right: Simonetta's dashing navy-blue gabardine coat with a sleeve on one side, button on the other shoulder to make a side-swept cape. Reversible to white. Navy-blue dress, Luciana earrings. Lower right: Galitzine's pink jersey overblouse with wide sleeves goes over straight-legged silk pants (both from her Boutique). Worn here by Mimi di Niscemi, designer of the earrings she is wearing.

ITALY More of the collections, and the "Cleopatra" set





Top left: Galitzine's white wool coat. Complex welting makes an immaculate dropped sleeve-line, slanted waist. In the neo-Cleo manner, a bulb-shaped hat. Centre left: De Barentzen's slight, raspberry-coloured wool dress with a flying back-panel. Worn with it: one of his side-tilted hats, beautifully tailored, verve-y, meant to have only one earring. Hat by Gilles-Barentzen. Lower left: More of the Italian rage for white—Forquet's wool suit has a long, body-defining jacket. White beret—newly forward-pitched—by Canessa. Top right: Fabiani's striking heavy white linen dress and hacking jacket. The jacket is high-waisted, flared at the back. Dress, straight and sleeveless. Centre right: Simonetta's white wool coat makes a point of contrast, feminine U-shaped pockets on a mannish fabric. The hat, by Canessa, has veiling tied at the back, for a motoring-in-the-Pierce-Arrow look. Coat, in America at Lord & Taylor. Lower right: Another of Simonetta's coat-capes. This one, of peach-coloured taffeta. Of the same taffeta, the high-necked dress, embroidered with green. All the clothes, on both these pages, in America at I. Magnin.

LEOMBRUNO-BODI





THE COAT THAT CUES A LATE-DAY LOOK

A late-day coat that will cover for most shapes of little-dinner dress; it's easy enough to out-curve a sliver of silk or even a spin of pleats. Curvy and clean-lined, fitted but not firmly—woman-shape but in a smooth-flowing, streamlined way. In black, in a late-day sort of fabric, a worsted and silk blend. With suit-jacket lapels, sleeves cropped above the wristbone. By Country Tweeds, about $80. Gloves by Meyers Make. Both at Bloomingdale's. Coat, also: Woodward & Lothrop; Battelstein's; Roos-Atkins. Emme's bow.



THE PALACIO LIRIA

(Continued from page 87)

The Palacio Liria in Madrid, two rooms of which are shown on pages 86-87 of this issue, is that increasingly rare phenomenon—a historic Great House which is still lived in by the original family. The family is that of the Dukes of Alba, and the Palacio is their residence when they are in Madrid. The history and exploits of the family, in peace and war, dominate almost every one of the great salons in the Palacio Liria—in paintings and tapestries, armour and hunting trophies, maps and documents—and keep it from seeming a museum. It is, first of all, a family house, though a splendid one.

One document, visible in a glass case, is the first map of America, drawn in his ship's logbook by one of the Alba ancestors, Christopher Columbus. A set of Brussels tapestries commemorates the victories of the Grand Duke of Alba, one of the great soldiers of Europe in the sixteenth century, and, as King Philip's commander in the Low Countries, a thorn in the side of Queen Elizabeth I. (Here also is Titian's magnificent portrait of the Grand Duke.) A famous set of eighteenth-century Gobelins tapestries, "Les Indes," was given to a later Duke by Louis XV.

But—to quote from the recent book, *Great Houses of Europe*, in which the Palacio appears —"The remarkable feature of this house is the superb collection of paintings. . . ." They hang in a series of great salons, all opening one into another, all decorated in different styles with individual gems of period furniture, but all designed as foils for the different epochs and schools of painting. The traditional Spanish salons are sombre, in spite of their scarlet walls and upholstery, with olive-green velvet curtains festooned in gold, dark carved woods inlaid with mother-of-pearl, coats of mail, old navigation maps. The Goya salon is pale and pretty, all oyster-grey and green silk. The Jacobite salon, with its heavy oak furniture, its hunting-horns, and portraits of cavaliers by Van Loo and Kneller, commemorates the family's English ties: one ancestor was the Duke of Berwick, son of King James II of England, and the Albas still retain this title and the family name of Stuart Fitz-James.

Among the Italian paintings are some magnificent Titians, besides the portrait of the third Duke; a portrait of Cosimo de' Medici by Bronzino; a splendid Veronese portrait; and paintings by Raphael, Fra Angelico, Jacopo Bassano, Caravaggio, Andrea del Sarto. (Not present is the famous Alba "Madonna" by Raphael, which hangs now in the National Gallery in Washington.)

The Flemish and Dutch paintings include works by Rubens, Breughel the Elder, Van Dyck, Ruysdael. There is also a small, beautiful landscape by Rembrandt, which was included in the great loan exhibition held in Amsterdam on the 350th anniversary of Rembrandt's birth.

At one end of a white-and-gold ballroom hangs a full-length portrait by Winterhalter of the Empress Eugénie of France, great-aunt of the seventeenth Duke of Alba, and great-grand-aunt of the present Duchess. A painting by Ingres, dated 1818, represents "The Awarding of the Golden Fleece to the Marshall of Berwick by Philip V"; it was to have been part of a series of four paintings of episodes from the history of the Houses of Berwick and Alba, but only one was completed.

The Spanish paintings include superb works by Velásquez, Ribera, Zurbarán, and a "Crucifixion" by El Greco (a Spaniard by adoption). They range in time from a primitive fifteenth-century panel by an unknown artist, showing the first Duke of Alba at prayer in a scene of the Annunciation, to the early nineteenth century, and the magnificent flowering of Spanish art in the painting of Goya. Hanging in the Sala de Goya of the Palacio Liria is his enchanting portrait of the thirteenth Duchess of Alba in a white dress. Here, too, are Goya's portraits of other members of the Alba family, the "Countess of Montijo and her Four Sons," and the "Marquesa de Lazán."

The Palacio Liria was heavily damaged during the Spanish Civil War, but fortunately all the paintings, and most of the other treasures, escaped destruction (some valuable drawings and engravings were lost). It has now been restored to its original condition, and its collection may be viewed, by arrangement, at certain hours of the day.

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PARIS COLLECTIONS

(Continued from page 101)

but here, single-breasted and cut in a new manner around the sleeves and collar. Or, if you haven't now in your coat collection a full-length GRÈS-type of coat, there is a beauty this season that will probably give you pleasure for the rest of its life. It is camel-coloured soft wool, has one button at the neck, and the most flattering and beautiful cut that includes the back yoke, the sleeves, and the shoulders. Either of these coats could be worn over a spring suit, and that suit might be white or off-white, lightly fitted or hanging straight in the Chanel manner. At Yves ST. LAURENT, a neat, gently-fitted white suit with gold buttons (this one No. 33). LAROCHE'S pretty white suit has a bias-striped tucked-in blouse, and at Laroche also was a deep-purple suit shown with a blue blouse and a purple hat. Individual, and might set your whole colour scheme for spring.

But a white suit, smart as it is, is not enough to see you entirely through the spring. So, if you are like many of the smart women of the world, you will go to CHANEL for your daily suit, which might be a pale beige tweed with a rosy blouse, or another beige with a Paisley blouse. Here you will probably be tempted to *another* coat—white, fleecy wool, belted and worn with a skirt of the same wool, and a miraculously tailored white silk crêpe blouse.

At DESSÈS, one of the charming suits of Paris is a beige rough tweed silk, straight jacket, short and buttoned in the front—pretty enough for a Princess, and that is just who ordered it for her trousseau, Princess Sophie of Greece.

If, however, you are one of those women who can not face spring without a navy-blue suit, there are two navy blues at DIOR that you might consider: one double-breasted, almost severe, but not really so because it is worn with a big ripply-brimmed white hat; the other, a short-jacketed open-faced suit with a complex of pleats in the jacket and the skirt. And there is a belted, whirl-skirted navy-blue wool suit at Ricci—young as a blush.

For dresses to wear under your coats or later solo, at PATOU'S there is a wonderful grey flannel dress with two buttons at the back, and a flowing panel in front; nice also in linen or rough silk.

And in the late-day dress life, the PATOU collection offers two "little black dresses," which, contrary to custom, are fairly rare in the Paris collections. One of these has a double chiffon top worn over black underpinning which gives the effect of a wide stripe under the chiffon. Another interesting black dress here has a fairly close front and a back which hangs free almost from the neck, and is fastened above the normal waistline with a pearl bow pin.

Other day dresses—which again were fairly rare in the Paris collections, as most of the houses showed suit or coat costumes—might include a navy-blue pleated overblouse dress at DIOR, or one of the handsome overblouse silk crêpe dresses which were shown under his coloured suits. And two of the prettiest dresses in Paris are, strangely enough, at the new small house of VENET, whose specialty is admittedly suits. These two were a brown-and-white silk print wrapped dress, and a late-day black chiffon dress with a wrapped top ending in a big soft loop at the side.

For late-day and evening things, if you went to LANVIN CASTILLO, you would probably fall in love immediately with a red chiffon jacket and dress for little dinners, or a pale-green silk crêpe, tied in a bow on one shoulder. Or, looking to deep summer, a fairly subtle beige and black print silk with big, irregular dots, and a cowly-sort of neck. Your evening choice here might well be a white organdie skirt with a pink top softly cut, almost blousing, delicately beaded all over. *This*, a guaranteed charmer, summer or winter. Or, if you are very, very sure about your legs, you might try one of the new slash systems there: four slashes beginning knee-high, on simply-shaped long dresses in beaded white satin, or black faille, or black stiffened organza. Or, if you wear short dresses more often than long, you could not find anything prettier than a pleated white chiffon dress at LANVIN worn under its own white ermine jacket, lined with red grosgrain.

At RICCI, if you are a stole addict, you would probably fall in love with one of his two-colour evening dresses of a silk in a shantung weave, the skirt and stole in one colour, the top in another. Orange and white, for instance, or a sort of heavenly blue and green combination.

BALMAIN, besides his fairly glorious embroidered dresses, also, this year, makes a real dinner suit of yellow stiffened shantung with a white satin blouse, and a black leather belt. And, if you find the one-shoulder line something good for you, look there at a dress named "Aphrodite," made of white chiffon with a wide gold belt. Also in the one-shoulder school of thought are two dinner dresses at HEIM: one black, one black-and-white, both well worth considering.

Before you entirely make up your mind about your evening things you will surely consider the DIOR wrapped chiffon which ends in a flutter of ruffles trailing at the back, ending in a little train. And another printed chiffon raving beauty is at CARDIN: one of the most extraordinary print combinations of rosy pinks and tones of green with a fluttering effect, which would make you look as though you were walking in a cloud of chiffon. The very wide midriff-insert is in a strange olivey-green.

PROFILE OF AN EXPERT'S HAIR-REVIVER PLAN

When problem hair is the sort that's fine and limp and runs to oil, best advice is: take it to the experts for diagnosis and treatment. Basic causes can be a diet that's too rich—or perhaps personal skin-chemistry. Salon rescue action generally begins with a shampoo. At Best's, for instance, oily heads get off to a clean start with a shampoo specially geared to their problem—Ogilvie Sisters Highlights Shampoo for oily hair. Pointers here: the between-sudsings rinse should be as thorough as the final rinse. Post-shampoo, there's a scalp clean-up with a tingly tonic (Ogilvie Sisters Special Hair Preparation) to rinse away dandruff; then some scalp-loosening massage and a natural-bristle brushing (natural bristles are best for fragile hair; they're less sharp, polish as they brush). Special technique here: the hair is gone over a section at a time and is brushed in an upwards direction; the idea is to get at the scalp—but gently. Incidentally, massage and brushing are kept to a minimum for oily hair, to avoid encouraging the oil glands. Finally, any sections of the hair or hairline that are thinning are massaged with salve. An important ingredient in the whole treatment is painstaking instruction, so that the good work can be continued at home. As for too-fine hair, the best control is a body-building permanent wave. Hair-colouring can help, too; it swells hair shafts, just as a permanent does. One of the five-week colours can be used to tide hair over in the last stages of a growing-out permanent. Beer (though drying) is good for body, too, as are some of the new holding sprays. For thinning hair, vitamins are the best solution and massage may help. For dry hair, Best's treatment would involve shampoo and lotion that correct dryness, and add more massage and brushing. Treatments cost $5 (shampoo and set are extra).

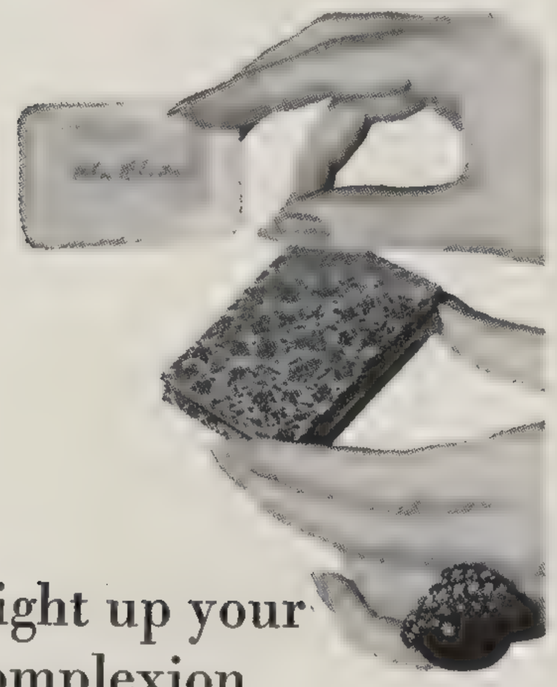
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MADEIRA

BY LANFRANCO RASPONI

Madeira rises in the Atlantic, five hundred and thirty-five miles southwest of Lisbon. Approaching its northern coast at sunset, just before swinging around the Ponta de São Lourenço, one imagines one sees a Norwegian fjord transplanted into southern waters. That first impression of wilderness, rockiness, and dazzling heights scarcely prepares one, a short time later, for the Mediterranean southern coast.

The most beautiful bays in the world are said to be those of Naples and Rio de Janeiro, but I would put the Funchal Bay in the same group. This delightful whitewashed capital, a huge amphitheatre carved into the terraced hills of the green Curral das Freiras mountains, may not be as dramatic as the other two, but it is equally enchanting.

Because Funchal has more gardens than any other city in the world, it appears much larger than most towns of one hundred thousand inhabitants. The houses, never cluttered together, rise in islands of green.

There are splendid hotels for everyone. Reid's, one of the great hotels—a few miles from the centre of town—rises on different levels from the ocean, and has a breathtaking view of Funchal. Its superb gardens descend to the sea where a large swimming pool has been dug into volcanic rocks. Terraces and patios are everywhere and most of the bedrooms have balconies. (Luxe service and food are supervised by the manager, Mr. J. Barca.) Other hotels are the Nova Avenida, the new Santa Ysabel (functional and well-run, but without atmosphere), the Savoy, and the Atlantico—all good and reasonable. Although there are several restaurants, the hotels have the best food.

In Funchal the profusion of flowers, trees, and shrubs creates an exceptional background to the gentle, classical Portuguese architecture. None of the churches, palaces, or villas are spectacular, but their extraordinary harmony is intensely gratifying.

The Cathedral, known as the Sé, and built towards the end of the fifteenth century, has a carved juniper ceiling encrusted with ivory, carved wooden chapels, and, on one altar, a delightful baroque wood statue of the Madonna wrapped in cellophane. Many of the churches, built of jet-black basalt, contrast starkly with the whitewashed houses.

The Museum of Sacred Art, in the Bishop's palace, is small but first class. There are some magnificent pictures of the Dutch school—it seems that Dutch merchants often paid for their Madeira wines and woods with canvases—and impressive ecclesiastical gold and silver plates. At the Museum, ask for the key to the Church of São João Evangelista on the Praça do Municipio. The most beautiful church in Funchal, its huge ceiling has great baroque architectural patterns painted on wood; many of its *azulejos,* those glazed tiles, are blue and yellow abstractions.

The white-and-black chequered pavement of the main square is bordered by a Town Hall, the Church of São João, the smaller one of São Luiz, and palaces. An architectural delight, the whitewashed look is enhanced by basalt windows and doorways, a unity of style arresting in its simplicity.

Near the square, at thirty-five Rua da Mouraria, the ancient palace of São Pedro houses the interesting Natural History Museum and the Library. Nearby, in the Church and Convent of Santa Clara, is the Gothic tomb of the explorer Zarco, beneath a wooden ceiling of painted escutcheons. A little further from the church, is Quinta das Cruzes, the ancient residence of Zarco, but now the Museum of Decorative Arts.

In the centre of Funchal, the Custom House, the Alfandega, has functioned uninterruptedly since 1477. Although the outside is unattractive, inside, the reception hall on the main floor has an unforgettable ceiling, frescoed and carved, with entrancing decorative spiral shells in the corners. There are vaulted rooms, delicate pillars, and packages of all sizes lying around everywhere. Almost opposite to the Custom House, there is a small public garden which Sacheverell Sitwell described as "a subtropical garden of transcendental interest which to flower lovers is, alone, worth the journey to Madeira."

Now used as a Casino, the Quinta Vigia, with its memorable romantic gardens by the sea, was the residence of two Queens, Queen Adelaide of England and later of the Empress Elizabeth of Austria. A few miles away there is the Quinta do Monte, with its lovely gardens, where the Emperor Charles of Austria spent his exile and died in 1922. This little town of Monte is one of the prettiest on the island. Topped by two towers, the church of Nossa Senhora do Monte is reached by a monumental staircase and terrace that overlooks the magnificent bay. One can return to town by dry toboggan, an amusing ride, and completely safe, as the drivers manage their vehicles down the steep paths with fantastic skill.

One must walk to savour the full charm of Funchal's many-levelled vistas, its gardens, and orchards. The neatness of the streets and houses contrasts with the exaggerated vegetation.

Agreeable days may be spent driving along the narrow, well-paved road by the sea or leading into the mountainous interior. The steep hillsides, irrigated by *levadas*—narrow canals of fresh mountain water—are terraced with trellised grape vines. But wine is not the only product for which Madeira is famous. There are rich plantations of bananas, sugar cane, orange and lemon trees. Every inch of soil is used in a landscape forever varying.

The most theatrical of the fishing villages is, without a doubt, Camara de Lobos, only six miles from Funchal. In its delightful harbour, dozens of fishing vessels lie at anchor. The intricate nets on the narrow beach fall into extraordinary patterns.

From another delightful fishing village, Ribeira Brava, one drives high up to the superb Encumiada Pass. In a few minutes the trees and flowers change into an Alpine landscape. Here are thick forests of pines and firs and green meadows where cattle graze. The view over tremendous precipices extends to the Atlantic Ocean. After the descent to São Vicente on the northern coast, one feels transported to the Costa Brava. Here the scenery is shaggy, violent, the villages austere.

In Santa Cruz, the six-

(Continued on page 164)

International beauty collection



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SUGAR ARCHITECTURE OF THE GREAT CHEF CARÊME

BY BEAUMONT NEWHALL

Antonin Carême, the great French chef, numbered the fine arts as five: "Painting, sculpture, poetry, music, and architecture—the principal branch of which is pastry." One of the greatest pastry makers of all time, Carême worked twelve years for Prince Talleyrand, the diplomat-gourmet who, on departing for the Congress of Vienna, told Louis XVIII: "Sire, give me casseroles, not written instructions." Carême's opulent and luxurious recipes belie his name, which, to the French, means Lent.

In the most extravagant of Carême's books, *Le Pâtissier Pittoresque*, published in 1815 when he was thirty-one, he drew a number of designs for pastry, called by the French, *pièces montées*. (One is shown here at the right.) Although his drawings after Vignola are extraordinarily precise, many of the others have touches of romantic fantasy. In his youth, Carême spent every spare moment in the print room of the Bibliothèque Nationale copying architectural engravings, acquiring a knowledge of architecture and draughtsmanship which he later transferred to his pastry-making. In his books, each edible edifice was accompanied by careful instructions for colouring and design. In fact, Carême's love of architecture led him to the extra-culinary publication of two portfolios of drawings giving his ideas for the embellishment of Paris and St. Petersburg.

Carême's last book, *L'Art de la Cuisine*, was his greatest. In its volumes it covered all phases of cooking in various countries. (America was represented by one dish, turtle soup.) Now the source for many classical cookbooks, it summarized his entire career and, like his other books, is a rare collector's item.

In addition to the excellent table of Talleyrand, Carême's elaborate pastries and entrées decorated the parties and delighted the palates of such royal royalties and royal civilians as the Prince Regent of England, the Czar of Russia, the Emperor of Austria, the Prince of Württemberg, Lord Stewart, British Ambassador to France; Baron Rothschild, the French Minister of Finance.

Offered the post of chef to King George IV, whom he had served as Prince Regent, Carême refused, although the schedule was two weeks on, two weeks off, plus a free hand in marketing, and a salary of five hundred pounds a year—an enormous sum for those days. Carême, however, said he could not endure the English climate. He'd had two years of it, and that was enough.

This extraordinary chef, born in Paris in 1784, was one of twenty-five children. When he was twelve, his father, desperate with the burden of supporting his brood, took him to dine at a third-rate restaurant on the outskirts of Paris. After the meal, the father said, "Go forth my son, for your own good, go forth! There are good positions to be had in the world. Leave us; misery is our lot. The times are prosperous—all you need is gumption, and that you have. Tonight or tomorrow you will find a good job. Go forth, and God be with you!"

Carême said he never saw his father again, nor his mother, nor his brothers and sisters. By chance a short-order cook, *un gargotier*, took him in. At fifteen, the boy became an apprentice in a restaurant; at eighteen he was chief tart-maker at Bailly's, the most fashionable pastry shop in Paris. There Prince Talleyrand found him.

In 1815, Carême began writing his books, which were not limited to recipes. He wrote, for example, of the problems his friend Chandelier faced cooking for Napoleon during his exile in St. Helena (sheet tin had to be imported for the making of proper cooking utensils). He also wrote a "philosophical history of cooking," and an account of the coronation ceremonies of Czar Nicholas I.

Although Carême's recipes may not be practical for the usual kitchen, his recipes had certain subtleties, marking the great cook from the mediocre one. Seldom has the art of cooking been more lovingly described, or performed. He often rose at three in the morning to prepare the classic sauces, *espagnole, velouté, allemande*, and *béchamel*, which later in the day would be used for the minor sauces of a dinner, say, of four courses and eight entrées.

For a sauce *espagnole*, he added, for example, a pound of



"Ruins of Athens"

minced ham, a knuckle, and a shin of veal to a pot of bouillon. The stock was skimmed and reduced over a low flame. "Now," wrote Carême, "it is imperative to give the greatest care to the glaze which, while reducing little by little, darkens. If it is caught by the fire (which, like the stove, is deceptive and never waits), it will burn, lose its nutritional value, and take on a scorched taste so that sometimes it can not be used.

The more it is reduced, the more the glaze darkens, and the more it demands care.

"To make this part of the process easier we should take up a little of the glaze with the point of the knife. roll it between the fingers to form a little ball, which will easily happen if the glaze is completely reduced. Otherwise it will stick to the fingers."

In the book, *Le Pâtissier Pittoresque*, Carême described the construction of the "Tower of Rhodes": "This large piece is square: the five little towers are round. This piece must be striped with white and with chocolate; these are the most suitable colours. The trelliswork of the windows and the gallery should be in orange. The bridge, marbled in white and green, the same as the roofing of the turrets."

Of the "Russian Hermitage," he wrote, "The rocks should be executed in orange, with the hermitage itself in pale green, with thatched roofing; the bell, the cross, and the ball on which the cross rests, should be yellow, the same as the windowpanes. The palm fronds and the foliage decorating the rocks must be of primaveral green."

For the "Ruins of Athens," Carême drew on his detailed notes of the Corinthian order, which he called "the most beautiful and majestic of the five orders, the capitals being the richest and most elegant conceived by the Greeks."

He then quotes Vitruvius on its origin: "'Upon the death of a young Corinthian girl, her nurse placed a basket of jewels on her tomb. This basket, covered with a stone tile, was inadvertently placed next to an acanthus plant, which, after a time, grew around the stone. Callimachus, charmed with this arrangement, conceived the idea of the Corinthian capital.'

"The height of this column has ten diameters, of which the base is one module, and the capital two modules and six parts; the pedestal, six modules, twelve parts; the entablature five modules with one and a half for the architrave, the same for the frieze, and two modules for the cornice; for the centre of the column four modules and sixteen parts: and the general height, thirty-one modules." These notes illustrate the extraordinary technical knowledge of Carême, who was no less exact in his instructions for the execution of the pastries.

After qualifying his architectural designs as "gewgaws or bird-cake simplified and easy to transform into edible pastries," he gave some recipes, including this one for pastry dough in colours:

"Mix four and a half pounds of flour with three pounds of good sugar sieved through silk, and eight to ten whites of eggs and a half ounce of tragacanth gum dissolved in a quarter of a glass of water. After having kneaded the dough finely, six times, it should be very white, firm, and with a great deal of body.

"With half of this pastry dough, make the necessary undercrusts for one of these designs, and dry them in a low-temperature oven until the crusts are very blond, then divide the rest of the dough in three equal parts and tint one a bright rose, one a tender lilac, and the last a deeper tone of lilac.

"With this coloured dough, form the bases of one of the designs, then make the columns from the rose pastry dough, and the ornamentations from the pale-lilac dough. All of these details should dry on a warm stove, and four or five days later, mount the entire piece, holding it together with pastry glue which is prepared like this.

"Grind the lilac pastry dough with gum Arabic, dissolved in water until it is supple, flat, and very sticky. For fixing the ornamentations, you simply apply this gum lightly with a brush of skunk hair. In mounting these pretty cakes, one must manage to make the pastry glue invisible, because if seen, it reveals a chef of small measure, without pride in his work."

There are instructions for bronzing and gilding the edifices. Carême devoted three pages to the preparation, colouring, and marbleizing of almond paste. "Pastry pieces," wrote Carême, "of almond paste should be white and decorated with pretty and tender colours and it is especially suited to Chinese, Asiatic, Persian, Egyptian, Moorish, and rustic architecture."

Carême, who never saw his last book published, became ill in 1833 at forty-nine. His left side became paralyzed; he did not even recognize his daughter. When a pupil came to see him, however, his eyes lighted up: "My boy, the *quenelles de sole* were splendid but the peas were poor. You should shake the pan gently, all the time, like this." He moved his hand slowly back and forth on the sheet a few times, and then died.





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MADEIRA

(Continued from page 160)

teenth-century Church of São Salvador has some particularly fine Gothic tombs and arched pillars, and the small chapel of São Roque in Machico is one of the enchantments of the island. Superbly placed by the sea at the end of a tree-lined alley, the chapel stands aristocratic and alone, with its enchanting *azulejos* of scenes from the life of the Saint. At the foot of the chapel, a source of mineral water is famous all over Portugal as a cure against stomach ailments.

A drive from Funchal to Curral das Freiras climbs for eleven miles along a precipitous but dazzling road until the car can go no further. From there, one walks along the mountain path to an esplanade where a tremendous chasm, caused by a volcanic eruption, lies below, holding a small white village. This extraordinary valley is off-and-on enveloped by fog. It's a bewitching experience to be constantly cut off from the world by a fog which suddenly lifts to reveal the nearing village and the river winding into the Socorridos ravine.

When Madeira was discovered in 1420 by Zarco and Teixeira for Prince Henry the Navigator, the island had never been inhabited. Its history is short, and its culture entirely Portuguese.

One of the pleasures of Madeira is the sound of the *machête*, a musical instrument delightfully like a ukulele—it was invented on the island. During the year, there are many *festas*, usually worth seeing even if it means going to another part of the island. So many fireworks are used that a fireworks factory has been built near Funchal.

Close to fifty thousand women are employed in embroidery work in the villages; and the embroidery schools of Machico and Camara de Lobos are interesting. The linen, incidentally, is mainly imported from Ireland; an Englishwoman in the nineteenth century developed this successful industry.

The British have intensely loved Madeira and at the Congress of Vienna did their best to get the island away from Portugal. Unsuccessful, they became its most devoted tourists—all the trades people speak English. To suit the English visitors, tennis courts and an excellent golf course have been built at Santo Antonio. Swordfish, giant tunnies, and grey mullets run in great abundance.

In late August or September the ceremony of the crushing of the grapes is a joyous performance. Singing wine carriers haul the new wine in goatskins slung over their backs. The best Madeira wines are: the very dry Sercial, the medium sweet Boal, and the very sweet Malmsey, the drink of Falstaff.

The climate of Madeira is good all year with a temperature that never falls below 60° nor rises above 75°; the Gulf Stream is responsible.

Because of the mountainous ridges, there is no airport in Madeira. Several ships a month come from Lisbon, but the easiest way to go is by air from Lisbon to Porto Santo, and then by ferry to the pretty island of Madeira.

BEAUTY TO ORDER

(Continued from page 124)

that is just right. A woman can—in fact, in some cases has to—make her own beauty to order, a task that couldn't be more pleasant if she uses one of the wonderful new make-up kits that are turning up now. There's one, like an elegant artists' painting chest, with two gilded drawers stuffed full of coloured tubes for blending your own foundation, changes of eye shadow, and rouges. In the new colour prosperity that fashion is enjoying now, one or two neutral lipstick shades aren't sufficient. This season's paled apricots and endive greens need their own delicate one-of-a-kind make-up colours. With the five-toned wands or the box of over twenty lipstick and eye shadow colours arranged in little pots, like water-colours in a paintbox, she can blend exactly the shade she wants.

Whatever the made-to-order beauty item, from a coiffure to a diet prescribed by your doctor, or an exercise plan created for you in one of the famous salons, the same principle of individual taste and its successful expression holds. It's as chancy to expect an exact copy of a friend's coiffure or make-up, however attractive on her, to suit you, as it is to adopt her special made-to-order diet.

UNCOMMON HOPE: THE COMMON MARKET

(Continued from page 123)

be extended to the whole Western world.

The European Common Market, supplemented by a North Atlantic market of the same kind, will quicken the West's circulation and bring America a needed stimulus. The automotive industry is a striking example. Until the onslaught of European compacts forced them into a competitive situation, American manufacturers insisted on giant cars only. Another example, less well known, is that of a large American electrical equipment company which for several years attacked the government for buying better and cheaper items abroad. Suddenly the attack subsided: the company had improved its models and was, quite simply, in a position to meet competition. In other words, consumers will gain from a livelier exchange of both goods and ideas. The producers will make greater efforts to please them, to give them a greater variety of goods from which to choose.

The outstanding event of the post-war era, the consequence of the scientific revolution and of Russia's threat to our freedom and dignity, is simply this: the West is on the way to unity. The Common Market is a sign of this evolution, one more link in the chain of causes and effects which are drawing our countries ever closer together. Americans and Europeans need not fear a revolutionary change in their private lives. What they may expect instead is a strengthening of the framework of their civilization.

(Translated by Frances Frenaye)



EVELYN MARCIL

BLOUSE AND FRIEND

In this year of the blouse, a blouse and skirt can be an important look. Out from under the jacket, a good blouse look depends more than ever on the brassière worn with it. For the blouse below, the brassière above. The belted overblouse is of white textured silk, soft and shape-showing. The brassière is soft, slight, gives the natural line that's right for soft fabrics, is cut very low to make way for the V neckline of the blouse. Brassière by Charmfit, of white nylon lace, spun Dacron and Lycra, about $6; at Lord & Taylor; Neusteters; J. W. Robinson.



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Silk jacket, right, with bellows-type sleeve for free-swinging shoulders. Natural tan, with zipped front, slash pockets—shielded against water or stains with Scotchgard. By Seagull; about $30.

Open-arms jacket with this trick up its sleeves: a stretchy insert of Helanca nylon that gives its all at the armhole. Combed cotton poplin in natural colour, Zelan water-repellent finish. By Actomatic; about $16. All at F. R. Tripler; I. Magnin.





SHANNON RODGERS FOR JERRY SILVERMAN

on page 8

Soft shaping . . . a skirt flared low on the hips add up to great 1962 dash. Black silk surah marked for spring with honey or turquoise polka dots. Sizes 6-16. About $70. Available at these fine stores.

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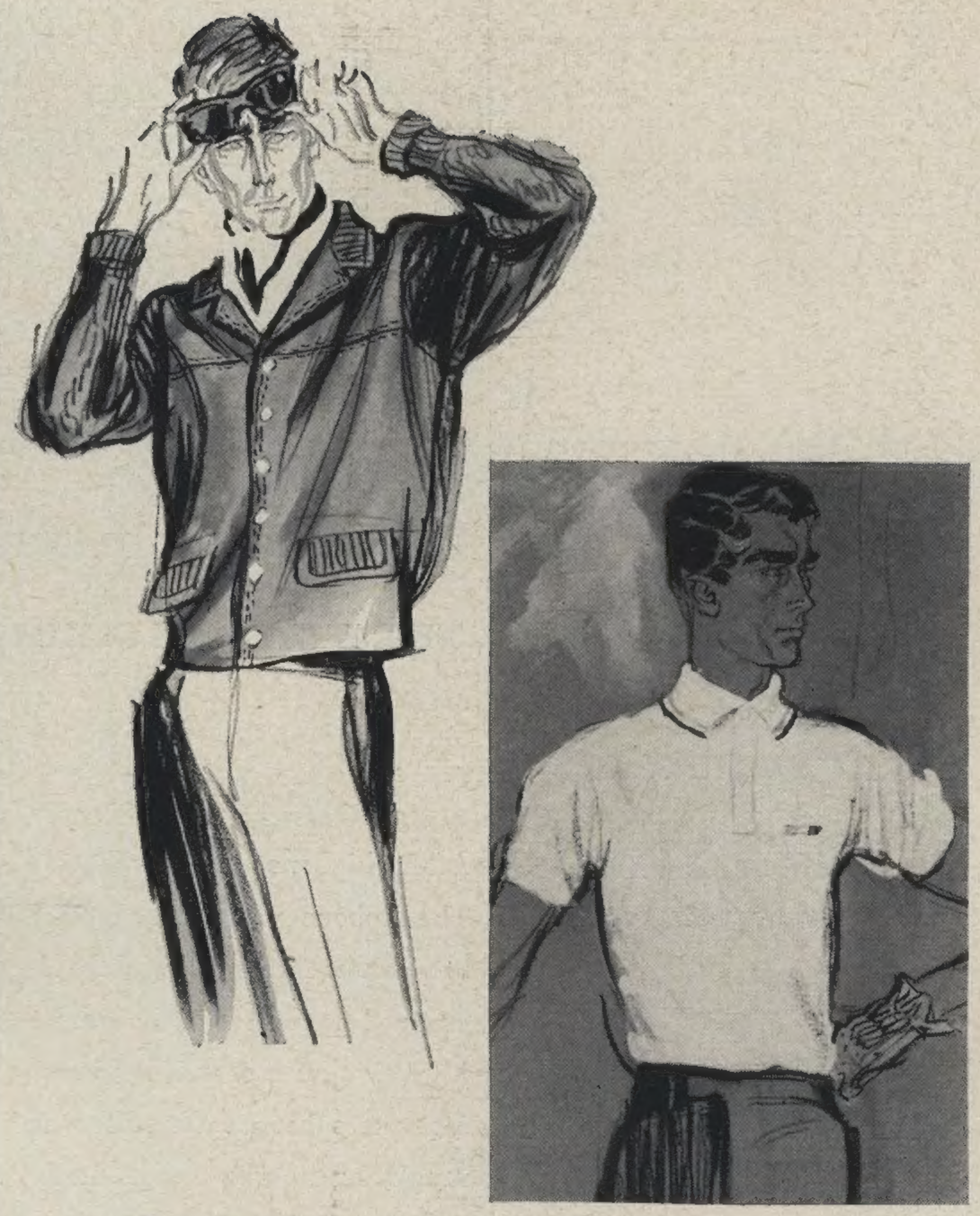
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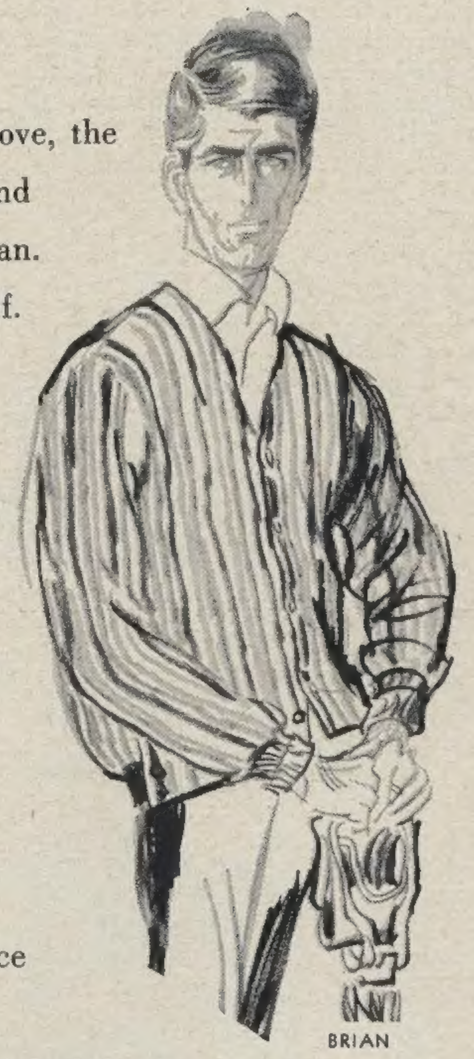
CLOTHES FOR ACTION

Soft-sided sweater, above, the front of angora and wool, back and sleeves of alpaca; all, natural tan. This, for country, resort, golf. By Church; about $60.

Polo shirt, above right, knitted of cotton and silk; white with edgings of red and navy blue. By Izod; about $9.

Striped cardigan, right, in seven shades of alpaca, ribbed at hip level. By Church; about $45. All these, at F. R. Tripler; I. Magnin.

Golf shoe, below, of one-piece leather, very flexible. Black calfskin, hand-stitched to its cushioned sole. By Johnston & Murphy; about $40 at F. R. Tripler; Woolf Brothers; Sakowitz.



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